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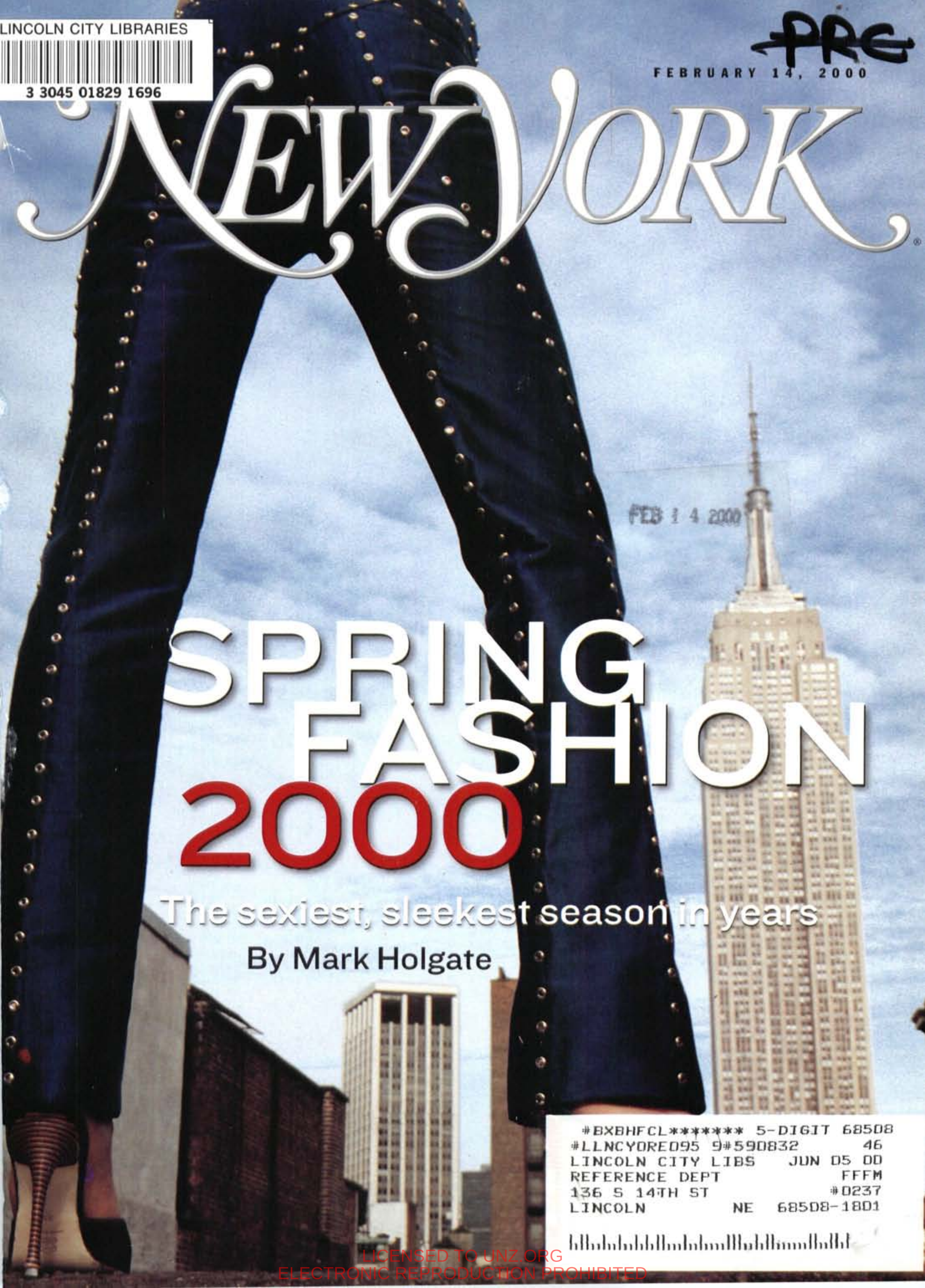

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By Mark Holgate

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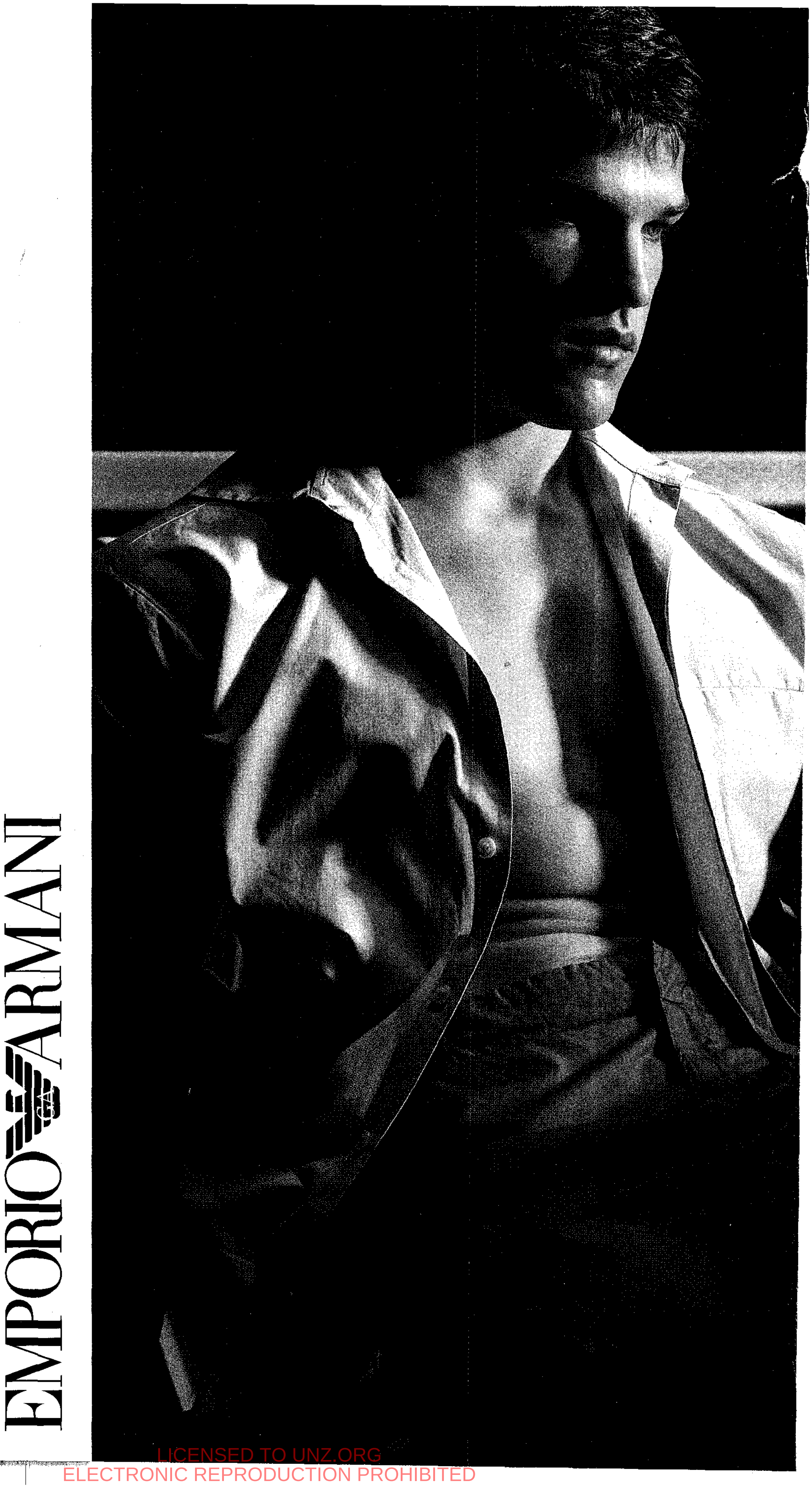
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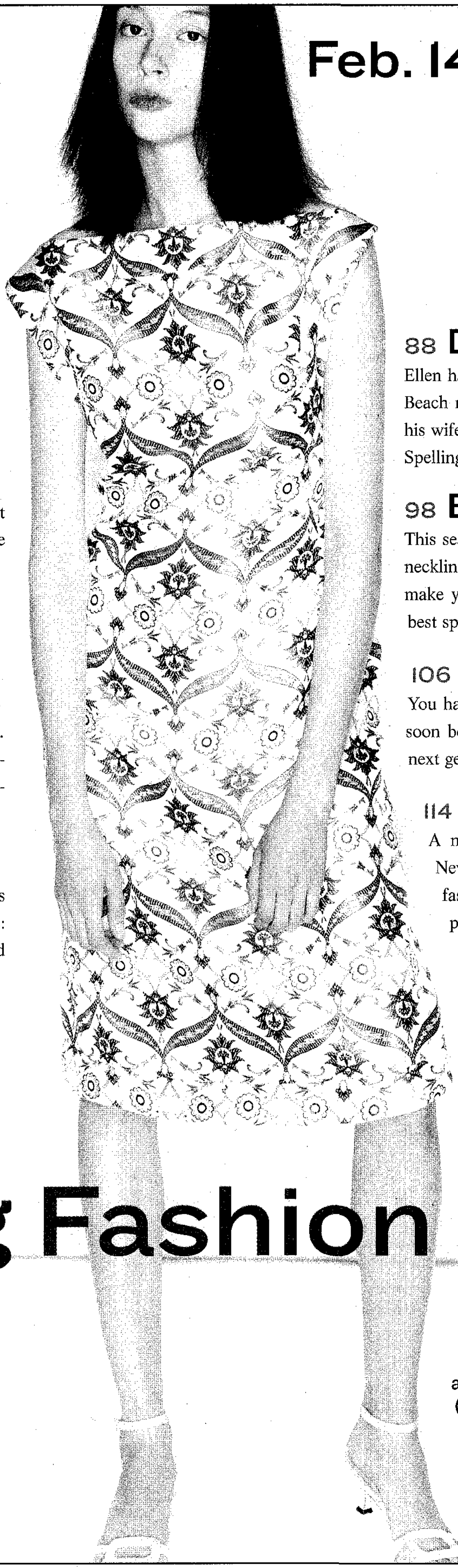

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Spring Fashion 2000

KAREN EYDIE, 21, Orlando. Karen wears a dress by Alexander McQueen, about $2,720 at Alexander McQueen London Shop (to order, call 011-44-171-734-2340). Sandals by Manolo Blahnik, $465 by special order at Manolo Blahnik (31 West 54th Street).

Photograph by Alex Cayley. Styling by Kate Sebbah; hair by Dennis Lanni for Bumble and bumble; makeup by Tina Turnbow for Stila at the Wall Group.

Cover: Photographed by Rick Haylor. Studded jeans, $1,760 by Gianni Versace at Gianni Versace Boutique (647 Fifth Avenue, near 52nd Street). Denim mules by Manolo Blahnik, $530 at Bergdorf Goodman and Manolo Blahnik (31 West 54th Street). Fashion Editor: Eugenie Hanmer. Production: 5th & Sunset Productions, NYC.

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IN THE BAG: Some of spring's lushest accessories include (from left) this shoulder bag, $525, and python clutch, $755, both by Salvatore Ferragamo at Saks Fifth Avenue and Salvatore Ferragamo boutique (661 Fifth Avenue, near 52nd Street).

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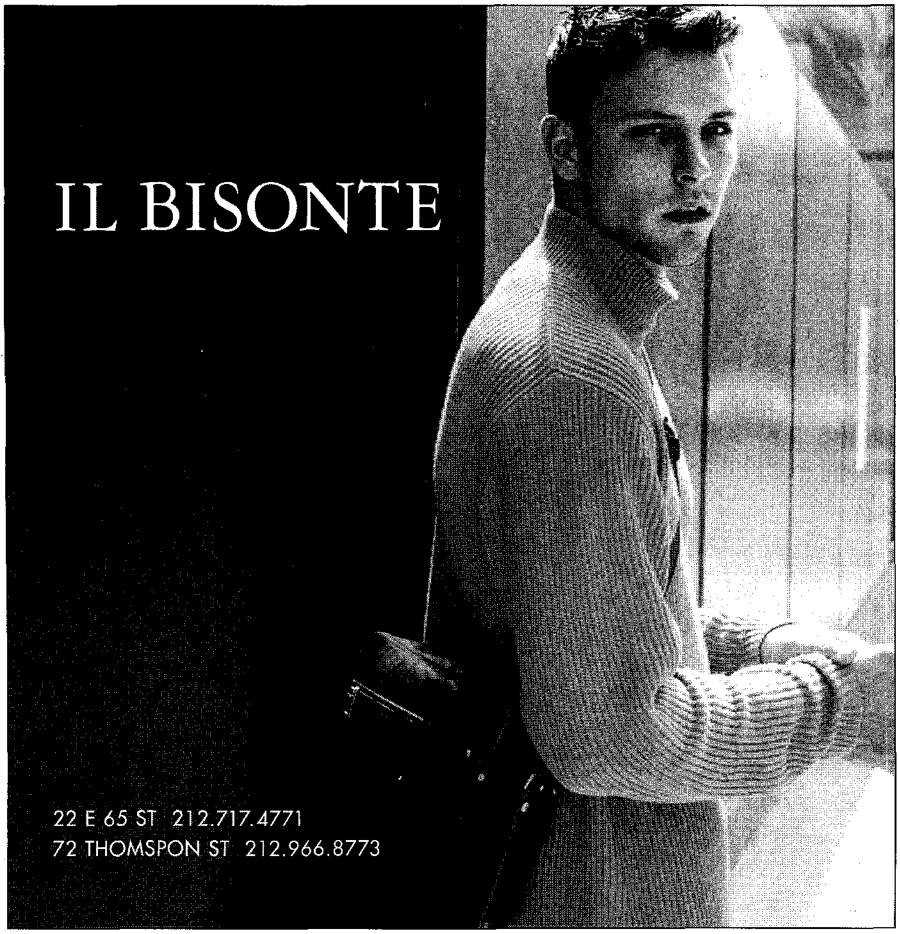

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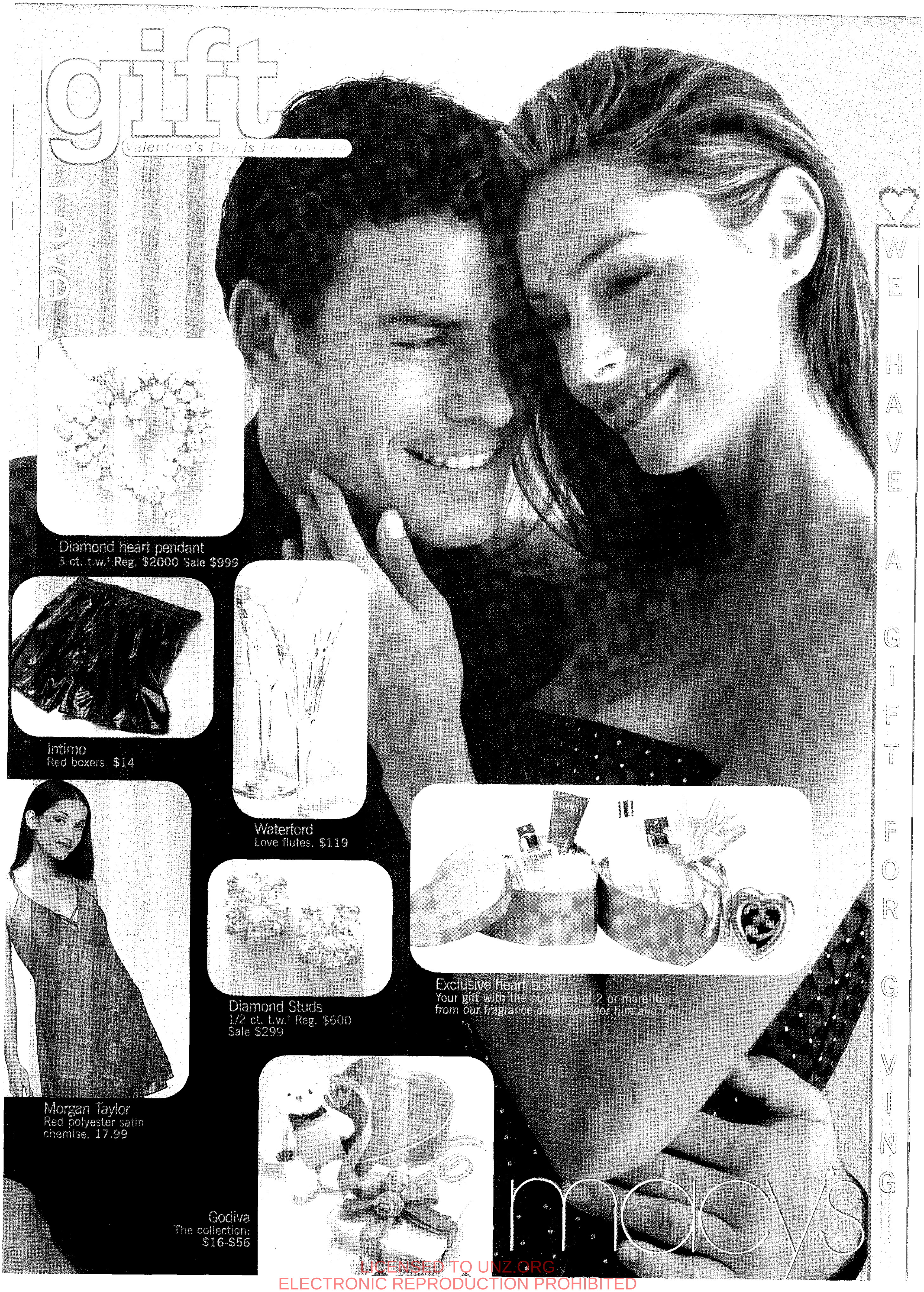
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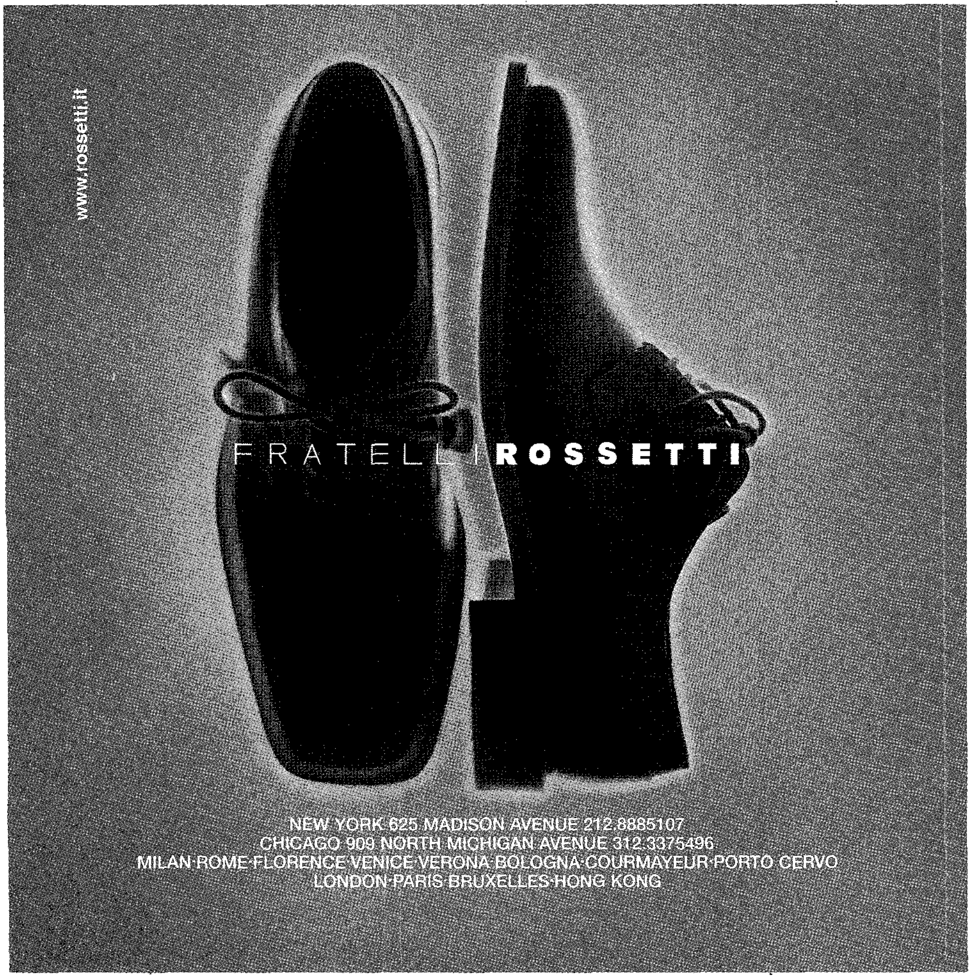

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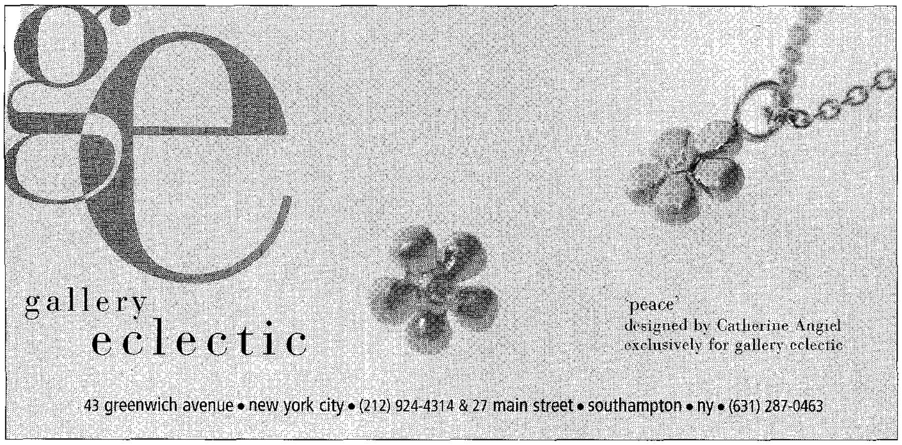

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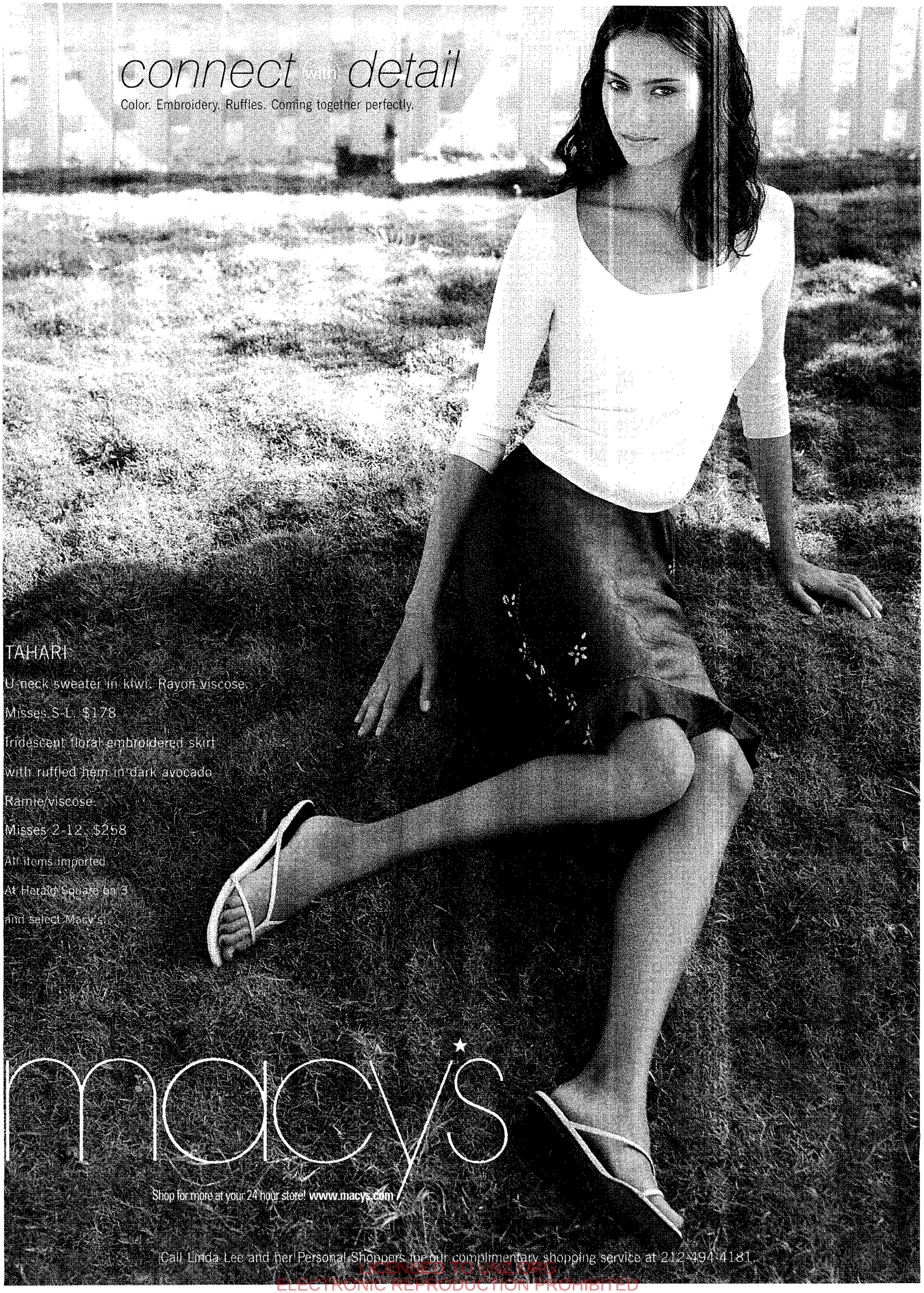

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Animal Passion

On the skills of vets and state-of-the-art medical care for pets; heroic work versus outrageous waste; in the movie version, the rat should live.

WE WERE VERY EXCITED WHEN WE received our copy of *New York* Magazine featuring the story on the Animal Medical Center ["The Intensive Pet Care Unit," by Steve Fishman, January 17]. On a recent emergency visit to the clinic, we noticed that members of your staff were present, but you cannot imagine our surprise when we saw a picture of our dog Bandit at the beginning of your article. Bandit has been an outpatient of the hospital for ten months now and receives regular chemotherapy treatments. AMC has been a godsend. In March 1999, we were told that Bandit would have approximately 30 days left to live. Today, he is still with us, happy and loved, thanks to the efforts of the AMC staff. We can never truly express the gratitude we feel for every additional day that their care and expertise has allowed us to spend with Bandit.

Roxanne and Jeffrey McCullagh and Bandit
New Rochelle, N.Y.

KUDOS TO STEVE FISHMAN FOR HIS BEAUTIFULLY written and delightfully humorous peek at the Upper East Side's AMC. I sure wish Junior had lived, though. If movie rights are sold (and they ought to be!), please let Junior live.

Hal Strickland
Manhattan

THE ARTICLE ABOUT THE AMC REMINDED me of an experience that occurred during my medical training. As a postdoctoral fellow in pediatric cardiology at Cornell University Medical College, I regularly presented cases at a weekly Cardiac Catheterization Conference at the New York Hospital. Every Monday afternoon, there were health-care professionals dressed in white coats in attendance whom I never saw on other days. They turned out to be veterinary cardiologists from AMC. They were there to update their knowledge of new developments in the medical and surgical care of children with congenital heart defects, since dogs can be born with the same kind of abnormalities.

Seymour I. Hepner, M.D.
Co-Director, Pediatric Cardiology
Inova Fairfax Hospital for Children
Falls Church, Va.

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I HAVE A DOG, BARNEY, THAT TURNED 9 recently. About seven years ago, we went to a friend's house and Barney ate part of the screen door. This made him very sick, and my wife and I were nervous that he would not make it. My vet suggested the AMC, and after two weeks and almost $3,000 in medical bills, Barney was as good as new. I am glad I live in New York so my dog can get the best medical attention in the country. I did not have a pet as a child and adopted my dog when I was 30 years old, but I can relate to some of the pet owners in the article. The love for a dog is no different from that for a child. (I have a beautiful daughter as well.) From a financial standpoint, there's nothing I wouldn't do for my pet if his life were in danger.

Michael Pearl
Manhattan

IN JULY 1997, OUR 6-YEAR-OLD MALTESE was operated on by Dr. Sean Aiken at the AMC for repair of a torn anterior cruciate ligament and a "loose socket" that was causing our pooch to become increasingly lame. From the moment we walked in the door, we all were treated with the utmost compassion. Dr. Aiken and his staff are a blessing in our lives! We are forever grateful to these wonderful people who help our furry children.

Theresa and Gerard Hayde
Manhattan

THE SCENE: 5 A.M. ON EASTER SUNDAY, A previously healthy 2-year-old cat is mysteriously stricken and cannot walk. The hysterical owners drive the cat from Flushing, where nothing is open at that hour, to AMC, which is always ready to help. The outcome: The cat is found to have hypertrophic cardiomyopathy, is given every treatment you can imagine over a four-day period, and survives another four years by taking Inderal every day. I hope your story on the AMC, whose staff are outstanding professionals and caring human beings, does not inspire sarcastic responses from petless readers. If you haven't lived through the illness of a beloved pet, then you don't know what it's like. I wish we had a place like AMC where we live now.

Laurie Morris
Lehigh Acres, Fla.

LAST YEAR, MY CAT LAY NEAR DEATH when I arrived home from work one day. I rushed her to the AMC, where I was told that I had about ten minutes to decide if I wanted to put the cat on life support, at a cost of about $1,000 a day—indeed, that I had to make the decision soon or they would start *charging* me. In tears, I consulted friends and tried to make a painful decision in a few minutes. While they may seem disposable to many, pets are like family. I raised my cat from the age of 8 weeks. She moved with me from city to city. I passed up opportunities in London so she wouldn't be quarantined for six months. I don't doubt the capabilities of the AMC, and that they have saved the lives of many furry friends, but after that, I could never patronize them again.

Marti Zimlin
Manhattan

IN 1996, OUR 17-YEAR-OLD CAT, TREBOR, was diagnosed with breast cancer. After an extended wait, we met with a doctor, who was very nice. A term of radiation and chemotherapy was decided upon. Fortunately, the chemo could be done by her own very caring vets. For the radiation, she had to be brought to New York. They would then keep her waiting in her carrier, sometimes for hours, before they would take her upstairs. It was always a nightmare to find out if she was ready to come home, or simply to get a staff member on the phone. Doctors have "phone time" that is never convenient for the owner. If they remember who you are when they finally get to you, then you might get some answers. I'm glad to hear that they have a pet-grief group. No one told us about it. Nor did anyone call when we stopped

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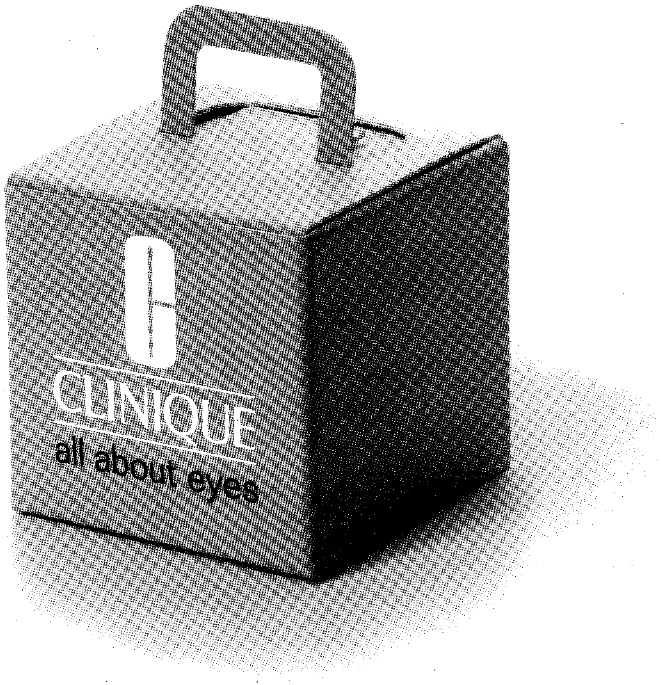

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bringing Trebor. I hope we are never faced with a serious illness again. The stress of dealing with that place is almost not worth it.

Peri Lieberman
ROSLYN HEIGHTS, N.Y.

AS SOMEONE WHO HAS SOUGHT THE knowledge and specialization of the AMC, I take offense at your story, because it focused on the most ridiculous aspects of AMC's services. While in the waiting room, I have seen New York City police dogs that were hurt in the line of duty, a golden with a brain tumor that had infiltrated its eye. I have a friend whose dog was struck by a taxi (which naturally did not stop), and this hospital pulled Violet back from death. But you chose to focus on the "Rat Lady." In doing so, you denigrated the talents at this teaching hospital. I'm thankful you spared your readers one of those "pigeon" people.

Linda Miller
MANHATTAN

ON THE DAY I RECEIVED YOUR "ANIMAL House" issue in the mail, I had just euthanized my 15-year-old cat. Four months ago, I'd brought her to an animal hospital (not the AMC) when my regular vet's office was closed. An ultrasound (for $250) revealed a growth in her bladder and compromised kidneys, and a blood test indicated an infection. Several treatment strategies were identified, including surgery to remove the growth (at a cost of $1,500). I opted to treat the infection with antibiotics and forgo the surgery. We had four good months together. However, when my cat began experiencing acute pain and other symptoms that were not treatable with antibiotics, I elected to put her down. My experience was horrendous. The veterinarian on duty at the animal hospital questioned my decision and stated that she felt I should authorize the surgery. I understand that she'd been trained to do whatever is possible, but I did not find her treatment humane.

Eva Podietz
MANHATTAN

SEVERAL YEARS AGO, A LOCAL EAST SIDE vet removed a lump from my cherished 4-year-old Maltese, reassuring me all the way that it was nothing but a fatty tumor. When the biopsy came back an indisputable mass-cell sarcoma, I was quickly referred to "the expert," the head oncologist at the AMC. He explained that only radiation treatment would save Muffy's life,

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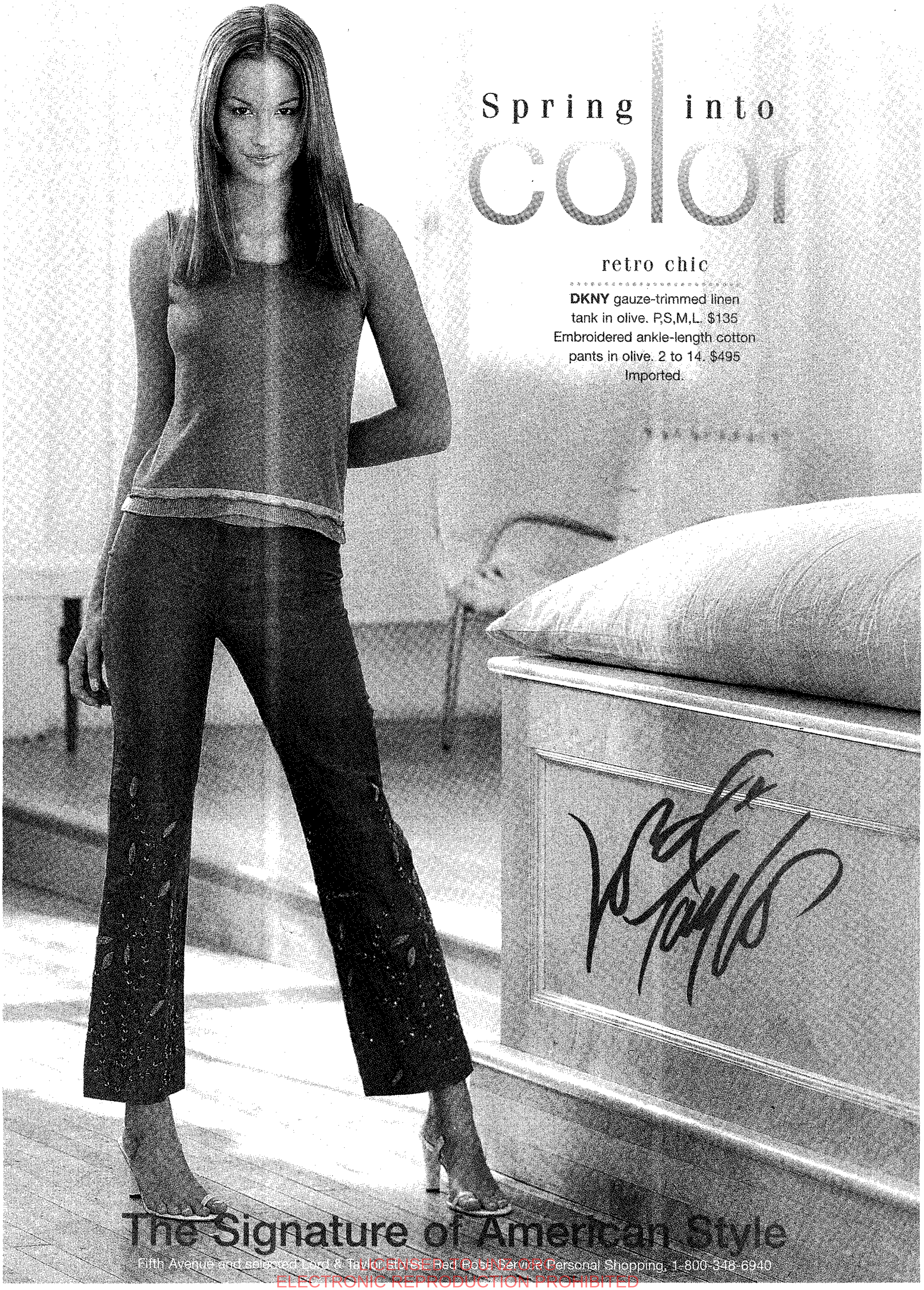
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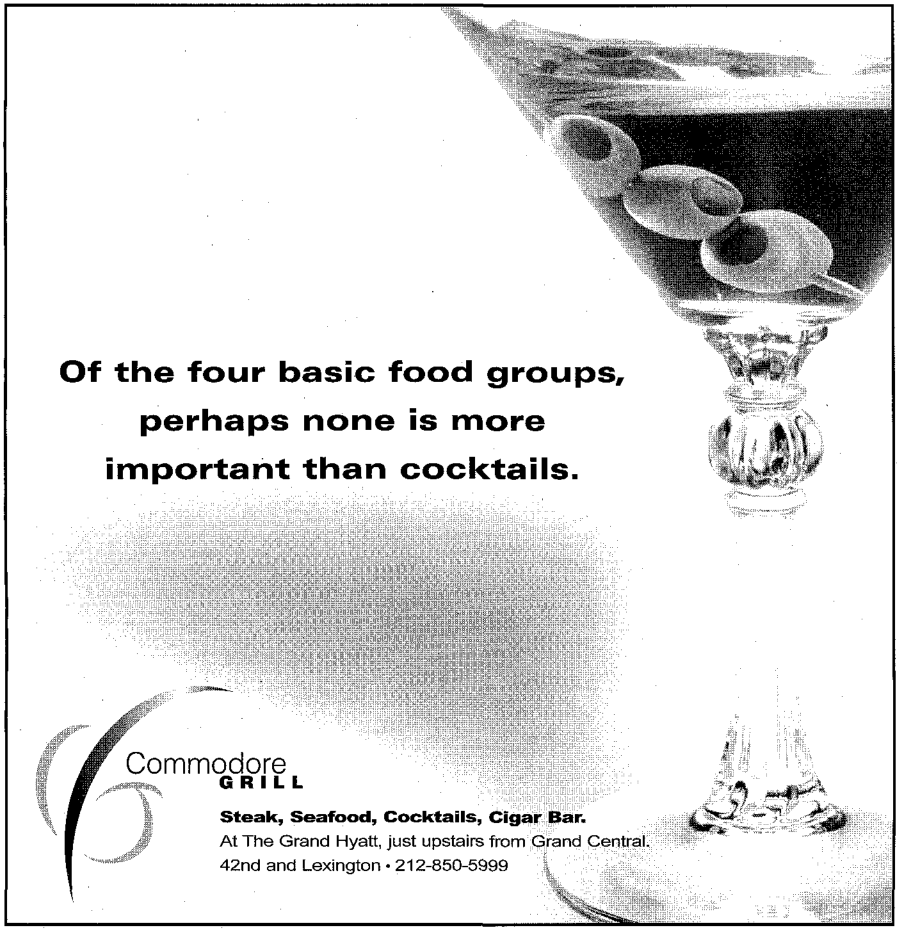

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but since she'd already had surgery, they would be unable to measure the amount of improvement with each treatment, and therefore her case wouldn't qualify for their radiation program. Since there is no other animal-radiation facility in Manhattan, Muffy wasn't expected to live longer than a year. Instead I took her to the University of Pennsylvania Small Animal Hospital, where they promptly commenced a radiation program. Since I work, I hired someone to drive Muffy to Philadelphia three times a week for her treatment and bring her home each evening, because pets that get to go home do better than those that are boarded. Muffy lived to be 13 years old. On her 6th birthday, I had a grand celebration-of-life party in her honor, and both the vet and the technician from Penn drove in to attend.

Phyllis K. Klein
BEVERLY HILLS, CALIF.

MY COCKER SPANIEL ANNIE-FANNIE NEVer missed a morsel or a meal, so when she stopped eating, I ran to AMC. She was diagnosed with kidney disease and breast cancer and admitted. I left my office early each night to reassure her. During those visits, she ignored chicken breasts, roast beef, and cheese, but she responded to each of my friends, who stopped by to boost her spirits. Annie endeared herself to the volunteers who spotted us in the visiting booths and came out to wish us well. She would walk with me to the parking area, where we sat and watched the carriage horses, hugged, and then said good night. After doing all they could, AMC sent her home. We initiated a routine for making every minute count; in Annie's case, that included some wonderful feasts. We made it through New Year's Day. I had a party at home, and our dearest friends stopped in to say good-bye. That night, she couldn't walk. I resolved to take her back in the morning, but Annie passed in her sleep while lying in my arms. When I woke at 4 A.M., she was still warm. I drove up the F.D.R. and brought her back for the last time. Her doctor called me, wrote condolences, and truly cared about my loss. Upon reflection, I realized how many of my dearest friends came into my life because of chance encounters with Annie. Her legacy to me was trust, love, and the devotion we shared right until the end. Thank you, Animal Medical Center, for making this possible.

Sandra Ruth Schiff, Esq.
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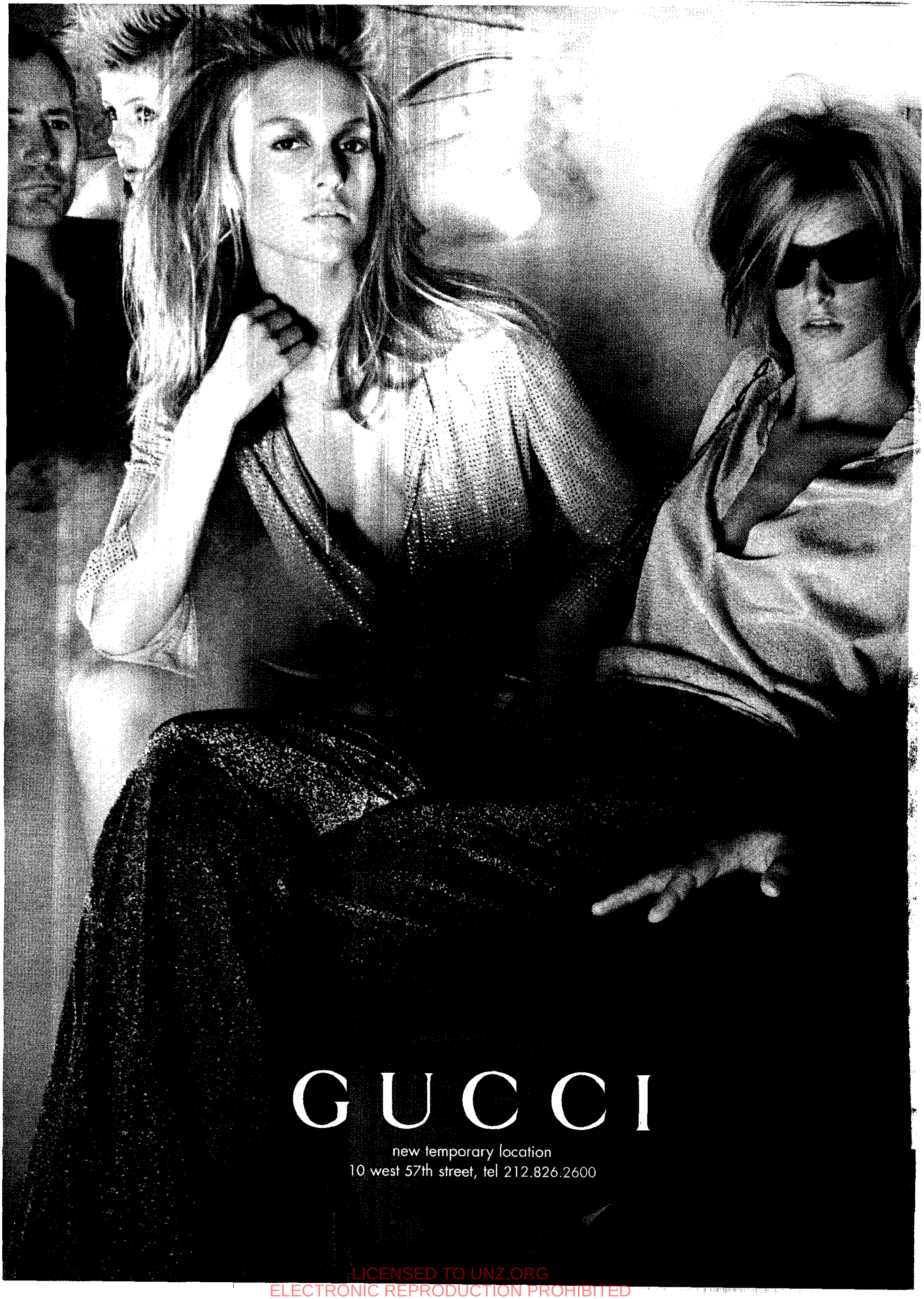
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BY BETH LANDMAN KEIL

INTELLIGENCER

IAN GOES SOUTH OF THE BOARDER

Having successfully opened thirteen hotels in Europe, **Ian Schrager** is now focusing his attention south of the equator. "Latin America is an undiscovered gem," says the hotelier, who decided on his latest enterprise while vacationing with his wife, **Rita**, in Buenos Aires two weeks ago. In fact, Schrager was so taken by the Latin vibe that he bought himself a memento of the trip: enough property to start a tiny country. Already planned for a mid-2001 opening is a self-contained "universe" housing a couple hundred apartments, a few hundred hotel rooms, a nightclub, restaurants, a spa, and a movie theater. The complex is set to open in eighteen months, but Schrager plans to start selling apartments there this summer.

AN UNIMAGINABLE SPLIT IN HOLLYWOOD?

After a relationship extraordinary in Hollywood for its profitability and overall stability, it appears that Universal Studios and prolific Imagine Entertainment may be parting ways in the near future. Sources close to Imagine's co-partners, producer **Brian Grazer** and director **Ron Howard**, say that the two approached the studio recently to start negotiating another contract to replace their current one, which ends in a year and a half. But the pair was informed that Universal is reluctant to renew its fourteen-year relationship with Imagine, given the enormous amount of money and marketing resources that Grazer-Howard devours. Though Imagine has some huge movies coming out under Universal's umbrella—among them *Nutty Professor II*, starring **Eddie Murphy**, and the $115 million *How the Grinch Stole Christmas*, with **Jim Carrey**—the production company also has been responsible for some very expensive bombs (*EDtv*, *The Chamber*, etc.). News that Universal may scuttle its relationship with Imagine is only now starting to spread around Hollywood, prompting rumors that Seagram's CEO **Edgar Bronfman Jr.** may be getting ready to sell the studio.

BIJAN'S MADISON AVENUE APPOINTMENT

Gothamites in search of that special $4,800 bottle of perfume might soon have to look elsewhere. Bijan—the pricey appointments-only boutique beloved by Fort Worth tycoons, Dubai oil barons, and **Ronald Reagan**—is fleeing its Fifth Avenue premises after seventeen years and relocating to an undisclosed Madison Avenue location. According to a real-estate source, taking its place will be the chicly affordable boutique chain Club Monaco, which is planning to convert the 12,000-square-foot space into its New York flagship this spring. (A spokesman for Club Monaco declined to comment.) The sixtysomething **Bijan**, who recently spent millions renovating his store on Rodeo Drive, says that the lease on the space expired and that the owners demanded $60 million to renew it for another fifteen years. Bijan balked, claiming that Fifth Avenue had grown too *déclassé* for his very classy operation, which recently created a furor with an ad featuring an extremely naked, extremely obese woman. Instead, the flamboyant retailer has purchased a three-story building on Madison Avenue, which he plans to open with a star-studded party that he promises "will make the whole world take notice."

Bijan:
Takes the Fifth

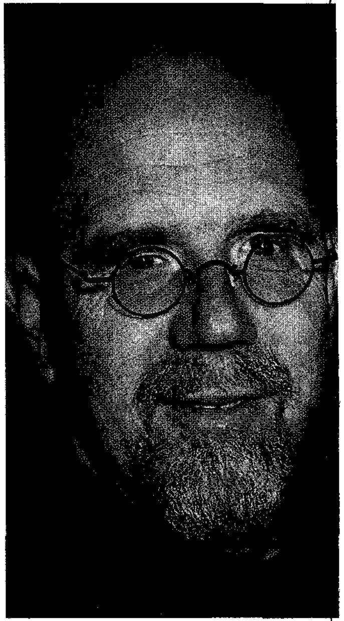
PACIELLO PENNED: While club owner **Chris Paciello** stews in a Brooklyn federal detention center waiting to raise $15 million in bail, a half-dozen journalists are frantically shopping book deals chronicling the story of the Staten Island street thug turned South Beach celebrity, who counts **Madonna**, **Donald Trump**, and **Jennifer Lopez** among his friends. Last week, Dutton was the first publisher to bite, signing up ace *Daily News* crime reporter **Michele McPhee** to write a quickie paperback that will hit the stores just as the 28-year-old Paciello's tri-

ALL SHE WANTS FOR CHRISTMAS IS . . .

There *is* something worse than dropping a contact lens down the drain, as the comely **Candace Bushnell** unhappily discovered. Last week, as the *Sex and the City* scribe was brushing her teeth, getting ready to appear on the *Later Today* show, one of her front porcelain laminates fell out and slipped down the sink. In a panic, the toothless beauty called in a plumber, who insisted that her incisor would be impossible to find, so in an *I Love Lucy*-esque maneuver, Bushnell dropped on all fours and began dismantling the pipes herself. After victoriously locating the veneer, she rushed to a dentist to have her winning smile restored just in time for her appearance. Says Bushnell: "I'm willing to do a lot of things, but going on TV looking like a pirate isn't one of them."

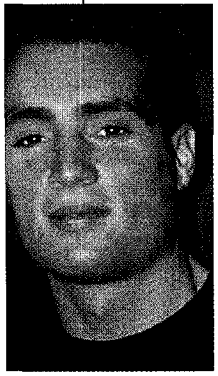
SENSITIVE NEW ROLE FOR *SIXTH* STAR?

Even the best actors can fall out of character. The Golden Globe Awards announces the Supporting Actor category near the top of the telecast, so it was all the more difficult this year for **Haley Joel Osment**, the 11-year-old co-star of Disney's blockbuster movie *The Sixth Sense*, to play the gracious loser to **Tom Cruise**. According to eyewitnesses, Osment sat at his highly visible center table and tried his best to wipe away the tears throughout the lengthy ceremony. Sources say Golden Globes executive producer **Dick Clark** was so unnerved by the little boy's reaction that he ordered camera crews to give young Osment some privacy. The first Hollywood insider to approach the sensitive star was *Sixth Sense* screenwriter-director **M. Night Shyamalan**, who leaned over and quietly tried to console Osment. But the youngster still couldn't stop crying. Then Hollywood heavyweight **Harrison Ford** walked over and huddled with Osment and managed to get the boy to compose himself. Speculation soared at surrounding tables that Ford had cheered up the boy by offering Osment a part in his next film. But the child star's agent insists "no project was discussed."



Chuck Close: On board

al for murder, racketeering, and robbery begins in Brooklyn next September.



***Chris Paciello:* Book him**

IRON MATT: Is **Matt Drudge** going bohemian? Executives at Penguin Putnam were flummoxed when the cybergossip and radio-talk-show host approached them with a suggestion regarding the audio version of *The Drudge Manifesto*, an autobiographical rant set to hit bookstores this summer. Drudge demanded to record his scribblings personally while bongo drums and flutes played loudly in the background, "in the style of a Beat poet." The Penguin editors were baffled, to say the least, but grudgingly accommodated Drudge's "artistic vision."

CLOSE ENCOUNTERS: Ever since the Whitney Museum replaced its trendy director **David Ross** with **Maxwell Anderson**, a specialist in Greco-Roman antiquities, art-world types have been grumbling that the earnestly transgressive museum was losing its passion for cutting-edge art. Now a genuine contemporary artist is about to get a seat at the table: Sources say painter **Chuck Close** has been invited to join the board of trustees for a three-year term. His appointment will make him the only artist on the board of a major art museum in town. But it won't be a first for Anderson; several artists sat on the board of the museum he previously ran in Toronto. The Whitney's spokesperson declined to comment.

BILL OF SALE: **Bill Maher** is politically correct about one thing, anyway. Spies in Los Angeles report that an agitated Beverly Hills blonde tried to return a pricey suede jacket to a local boutique, explaining that the comedian had refused to accept it as a gift. Maher, host of ABC's popular verbal-wrestling forum *Politically Incorrect*, is a vocal animal-rights supporter and board member of PETA, the radical animal-rights group. "We're not surprised Bill turned down a jacket made from a dead cow," quipped PETA co-founder **Ingrid Newkirk**: "Everyone knows he likes to pleather himself."

GIRLS' NIGHT OUT: When **Heather Locklear** and a girlfriend decided to step out for a quiet dinner last Tuesday, they headed for that stylish standby the B Bar. But it wasn't until after Locklear was safely seated that she realized she was one of only six women in a room packed with 500 men gathered for "Beige"—B Bar's weekly homophilic hoedown. "Does it seem like there's a gay vibe going on here?" she asked her friend. Locklear took it all in stride, though: Happily installed in a plush banquette, she was treated like a queen, good-naturedly bantering with rubbernecking decorators and accepting round after round of free cosmos sent over by Beige's famously jaded patrons. By night's end, the press-shy *Spin City* star was even bonding with the boys at the next banquette, where New York *Times* advertising columnist **Stuart Elliot**, author **Steven Gaines**, and the *Daily News*'s Pulitzer-packing **Jonathan Capeheart** held court with other media types too fabulous to mention. "It's not exactly what I expected," laughed Locklear. "But at least my husband will know I was in good hands."

SEINFELD SPRINGS A LEAK

Another leak has sprung in **Jerry Seinfeld**'s rocky apartment renovations—literally. Workmen were recently banging away on his $4 million Beresford duplex when the water pipes burst in the prewar Central Park West building, showering the apartments below. The flooding was so severe, a source reports, that the unemployed funnyman had to replace a neighbor's waterlogged $60,000 home gym and relocate the soggy tenants downstairs to the Excelsior Hotel up the block. Seinfeld's spokeswoman, **Elizabeth Clark**, denies anyone was relocated but does acknowledge "leaks and drips" emanating from the apartment the comic purchased from violinist **Isaac Stern** last year. "The last thing Jerry wants to do is inconvenience his neighbors," says Clark. "When he found out about the water damage, Jerry paid [for the repairs] right away." Unfortunately for Jerry, when it rains it pours: Not only are Seinfeld and new wife **Jessica Sklar** still without their completed honeymoon pad—they were also fined for exceeding the Beresford's strict one-year renovation policy.

Additional reporting by David Amsden, Suny Sehgal, and Carl Swanson.

Photographs: clockwise from top right, Henry McGee/Globe Photos; Patrick McMullan (2).

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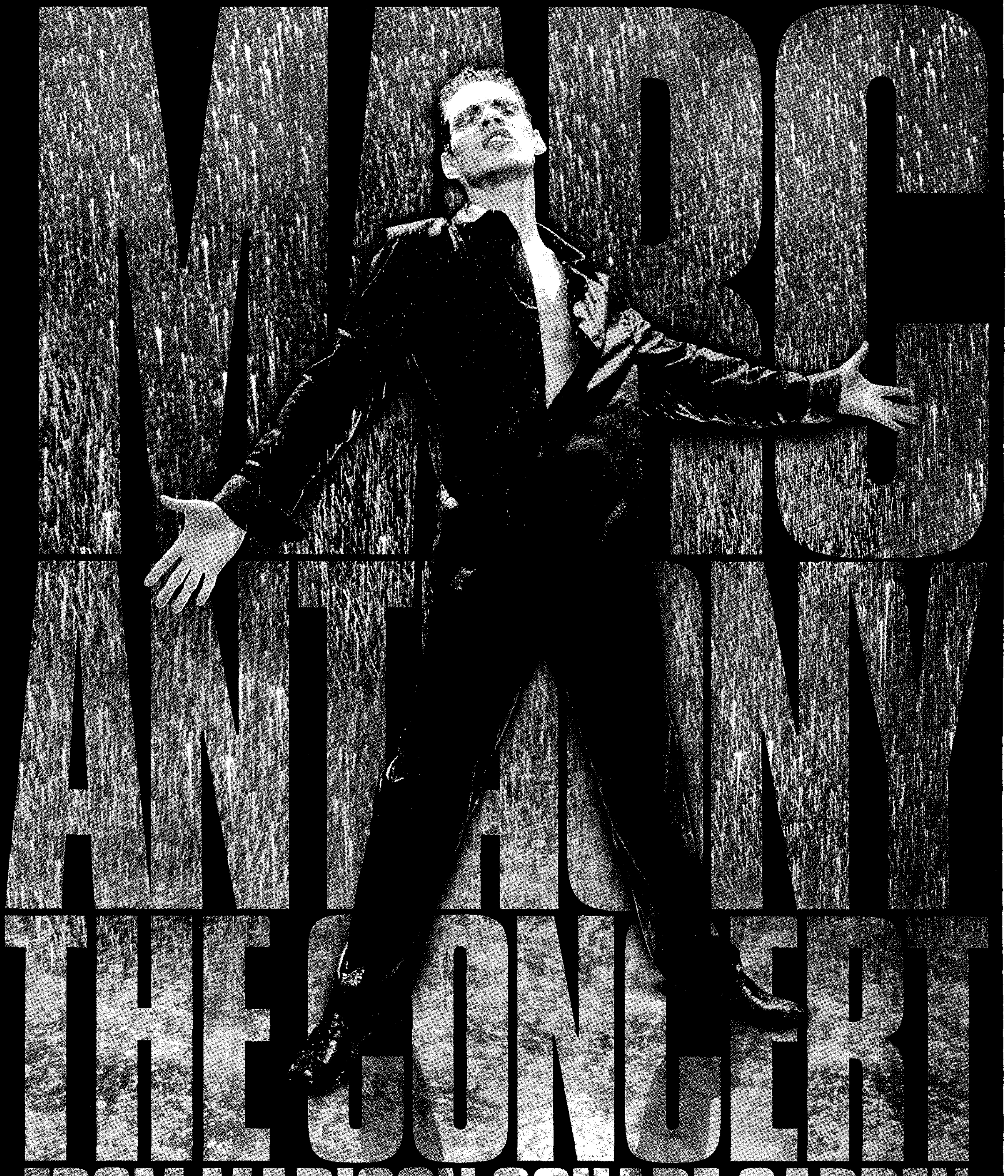

FROM MADISON SQUARE GARDEN

SATURDAY, FEBRUARY 12, 10PM/9C **HBO**®

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GOTHAM

Beauty Contest

How far will these publicists go to keep a client—or an employee?

FREE BOTTLES OF DIOR PERfume, gratis foot massages at Bliss, highlights that usually cost hundreds compliments of Frédéric Fekkai—the life of a beauty publicist may not seem very hard. But at a time when the beauty industry has never been more profitable—sales topped $15 billion last year—the once-tight-knit sorority of publicists, editors, and beauty companies has become as brutally competitive as a Fendi sample sale.

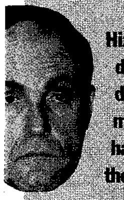
“The whole business is going crazy,” says P.R. veteran Maureen Lippe of Lippe Taylor, which represents companies like Procter & Gamble and Jergens. “The world of beauty has never been so cluttered or moved so fast.” The industry shakeup began with the success of Parisian export Sephora, which stocks cosmetic lines from powerhouses YSL and Estée Lauder to small brands Alchemy and Tony & Tina, rarely found in department stores. And with the rise of small beauty companies comes the rise of boutique P.R. firms catering to clients who can’t afford a Lippe Taylor.

Among the best are Shop, Siren, and Punch, whose top executives were trained by Nancy Behrman—a power-suited, Vuitton-bag-carrying 40-year-old often called the Peggy Siegal of the beauty industry. “I upped the ante for women in this business,” declares Behrman. “My epitaph will say BELOVED MOTHER OF TWO WHO TOOK PUBLIC-RELATIONS WOMEN AND MEN AND PAID THEM WHAT THEY DESERVE.”

Behrman’s fifteen-year dominance can also be attributed to innovative strategies such as prime placement of Kiehl’s—the favorite goody-bag stuffer from Sundance to AMFAR—for which she has never even written a press release. “Getting the products into the hands of the influentials is important,” says Behrman. But even she hasn’t been insulated from the tremors shaking up the industry: When she and her longtime partner, 33-year-old Jacquie Tractenberg, broke up last year, clients like John Frieda jumped to the new firm. “It’s the risk you take when you run a shop,” says Behrman. “Jacquie and I still have a great relationship.” That didn’t stop rumors from swirling when Tractenberg’s office was broken into a few months ago, but Tractenberg laughs off speculation as to why her hard drives and files were stolen. “Nancy so one hundred percent would never have done this,” she says.

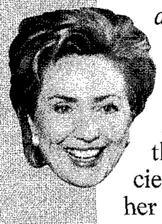
In such a volatile climate, some of the industry gossip is starting to sound like “Page Six” blind items: *Which top exec gave her No. 2 the company card for a spree at Prada when the underling threatened to leave? Which publicist double- and triple-bills clients as a matter of course? Which made her assistant do her laundry and walk her dog?* Humiliation isn’t the only tactic that publicists are using to try to get employees to remain loyal. After several left to begin their own boutique agencies, Behrman decided to ask her employees to sign a contract that would prevent them from working at any other beauty P.R. firm for a year.

Campaign-Trail Traffic Report



Hizzoner hammers White House for coddling Arafat in West Bank Russian Orthodox monastery flap. A 9.5 on the pandermeter, at least. “I should not have to be having this press conference,” Rudy says. But they just keep sucking you back in, don’t they?

Howie Wolfson calls Rudy’s latest fundraising jab a mayoral “tantrum.” Expect more of them, now that Hill’s hired the ad firm that, in bus ads for a certain magazine, likes having fun at Rudy’s expense. Dare we disapprove?



McCain romps in N.H.! For backing him in his N.Y. ballot battle, Rudy comes out smelling like the new, centrist rose of the GOP. Hope ol’ John doesn’t turn out to be the Manchurian candidate . . .

Gore edges out Bradley! Suddenly, being from inside the Beltway might not be a death sentence after all. Time to start those town meetings, Hill.

Illustrations: top, Tom Bachtell; bottom Ingo Fast. Photographs: left, Frances M. Roberts; right, Richard B. Levine.

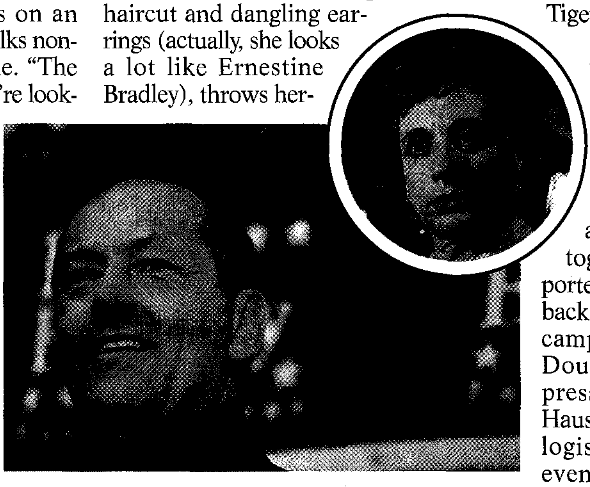
"It's like *The Firm,*" says an ex-employee. "You might get out alive, but you hear the words *sue* and *lawyer* so often that you're always terrified." Behrman fired one associate after she printed out her résumé on a company printer. "This is my philosophy," says Behrman. "If you're going to print out your fucking résumé, don't do it on my dime."

Behrman isn't the only one who has had to contend with fallout over departures. A whole new conundrum has sprung up now that beauty directors and editors at *Glamour, Elle, Cosmo,* and *Vogue* have left their print jobs in droves for new e-tailers. It seems the dot-com doyennes are still asking to be invited to promotional lunches at upscale restaurants like The Four Seasons or Daniel, where goody bags can include pashmina shawls and silver bracelets. But clients are unhappy when proprietary information about new lines that aren't being sold on an attending editor's site is presented at a lunch. "There have been occasions where we've wanted to say 'Don't come' to editors we would have been dying to break bread with before," says one publicist.

"Everyone in this industry is superficial and scary to the max," sighs another. She pauses. "Hon, can you hold on a nanosec? *Cosmo* is on line three—they need help with a story about which color lipstick makes your lips look puffier." VANESSA GRIGORIADIS

Bradley's Other Woman

Gina Glantz is the point guard on the Jersey boy's team.



CAREERING DOWN A DARK road in Manchester, New Hampshire, on primary night, Gina Glantz, Bill Bradley's campaign manager, is on an adrenaline high as she talks nonstop into her cell phone. "The polls just closed, and we're looking strong," she crows. "Al Gore thought he'd come roaring into New Hampshire and put us away."

With Bradley and his wife, Ernestine, in the van just ahead, Glantz, a 56-year-old Westfield, New Jersey, native, is already plotting the next move in her man's insurgent campaign: the March 7 showdown with Gore in New York, a do-or-die date for Bradley, who considers the state virtually his home turf. "Get a good night's sleep," she admonishes a colleague, the kind of advice that's earned her a reputation as the campaign's den mother. "Tomorrow we'll decide where to send you next."

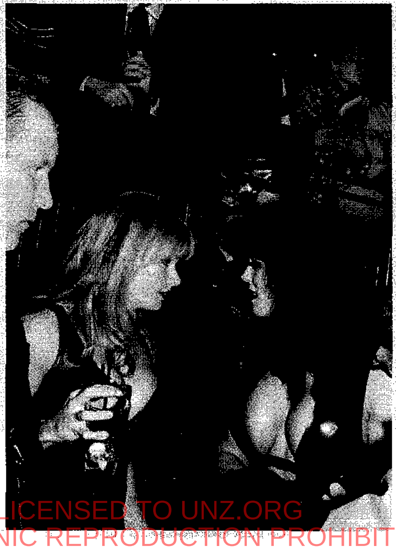
Stopping briefly at the restaurant C.J. Sparks for another reception, Bradley—who had been so lethargically downbeat the previous day that reporters joked he must be on Thorazine—lopes into a room filled with VIP supporters, shaking hands, smiling, and trading quips with actor Ron Silver and Chase Manhattan's Tom Labrecque. Meanwhile, Glantz, a slender woman with a pixie haircut and dangling earrings (actually, she looks a lot like Ernestine Bradley), throws herself into the arms of Betty Sapoch, Bradley's director of fund-raising, a hug of pure relief. "We all went to bed last night concerned," Glantz keeps saying—but now they could allow themselves some hope.

Last year, Glantz took a leave from her consulting firm in Mill Valley, California, and rented an apartment near Bradley headquarters in West Orange, New Jersey. It was a homecoming of sorts. During the seventies and eighties, she ran state and local campaigns (including one for a Democratic opponent of Bradley himself), and she was the national field director for Walter Mondale's presidential race. "Gina's a workaholic," says her husband Ron, a director at Tiger Management.

As the Bradley vans pull up to a back entrance at New Hampshire College, the candidate and his staff run a gauntlet of photographers and reporters. Standing in a back hallway, Glantz, campaign chairman Doug Berman, and press secretary Eric Hauser confer on the logistics of the evening and decide Bradley should go on the air *right now.* Suddenly Glantz, who is notoriously camera-shy, races into the gymnasium where Bradley will speak in a few minutes; a TV reporter grabs her, saying that campaign staffers had promised Glantz would talk to them. "Who offered me up?" she laughs, sounding outraged and amused. Moments later, she's surrounded by reporters. "If you were writing tonight's headline, what would it be?" Glantz hoots, "BILL BRADLEY SHOCKS AL GORE!"

MERYL GORDON

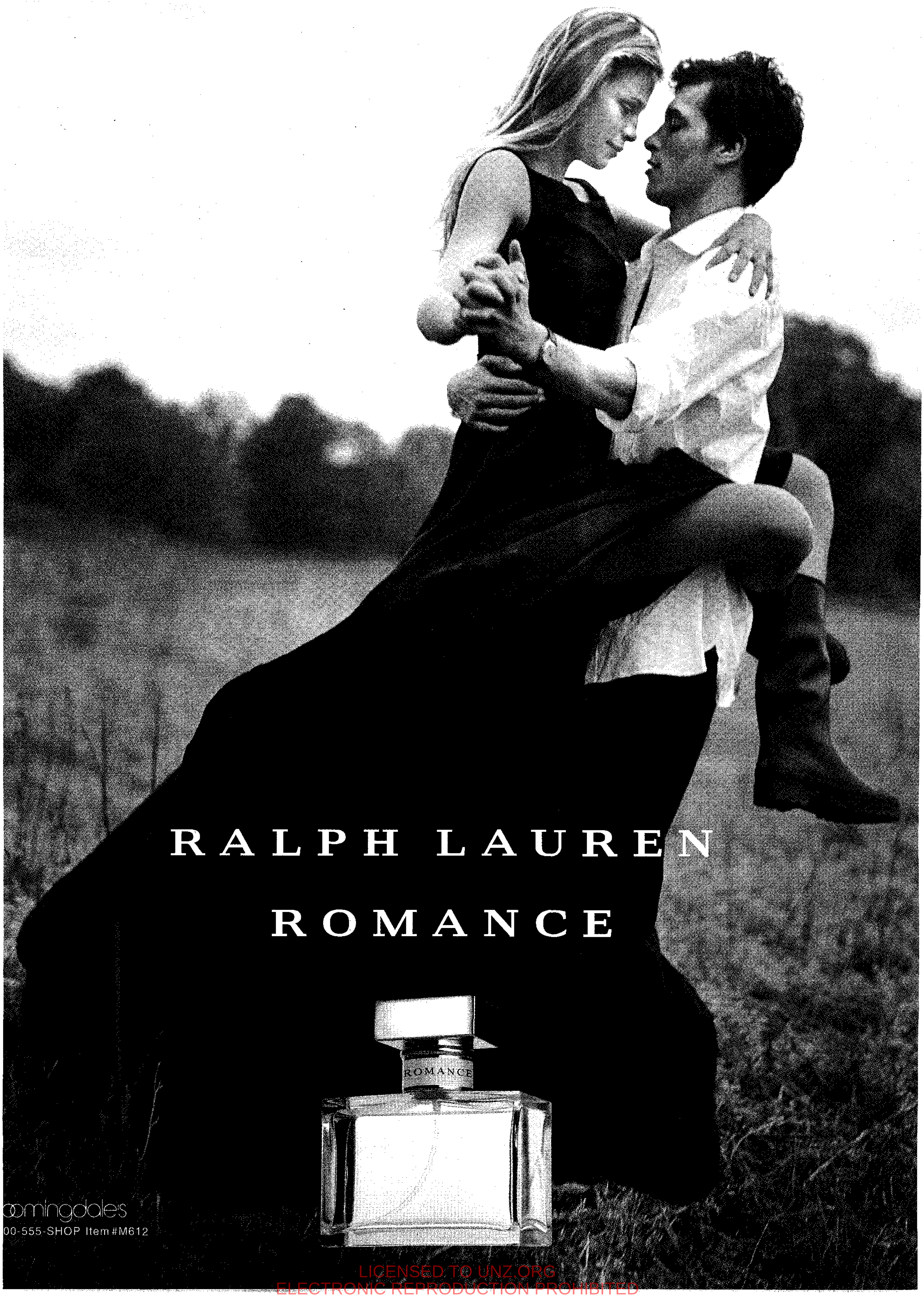
WWF: The *Times* Review



Wasn't it enough that the media mandarins at the New York *Times* had to decide what news was fit to print over the proletarian din of the ESPN Zone, the Official All Star Café, the Disney Store? Now the new WWF restaurant has delivered a veritable smackdown to what remains of its precious peace and quiet, and it's—cue Raceway Park–style echo effects—*right downstairs.* "Every day, there are literally throngs of these people, some of whom are, like, *4 years old,* screaming and yelling right outside our building," sniffs one frustrated critic. "These are not the type of people who read the *Times.*" They are, however, the type of people who line up for autographs from New York *Times* best-seller-list authors like WWF star the Rock. "So you get some serious lines," says Bob Gries, president of the WWF's New York "entertainment complex"—"Let's not call it a 'theme restaurant,' because that's not the type of people coming here." But the type of people who do enjoy both seared yellowfin tuna and souvenir cups shaped like the Undertaker are going to make for noisy neighbors—the "complex" hopes to soon hold concerts, comedy shows, and even a wrestler-hosted talk show. *Times* staff members who have actually dropped in next door report mixed results. One news editor judges the eatery "better than the *Times* cafeteria," while Styles-section writer Rick Marin complains that the wait was unbearable. "We were ready to pile-drive a waiter," he says. "If we could find one."

V.G.

Photographs: top, Najlah Feanny/Saba; bottom, John Barrett/Globe Photos.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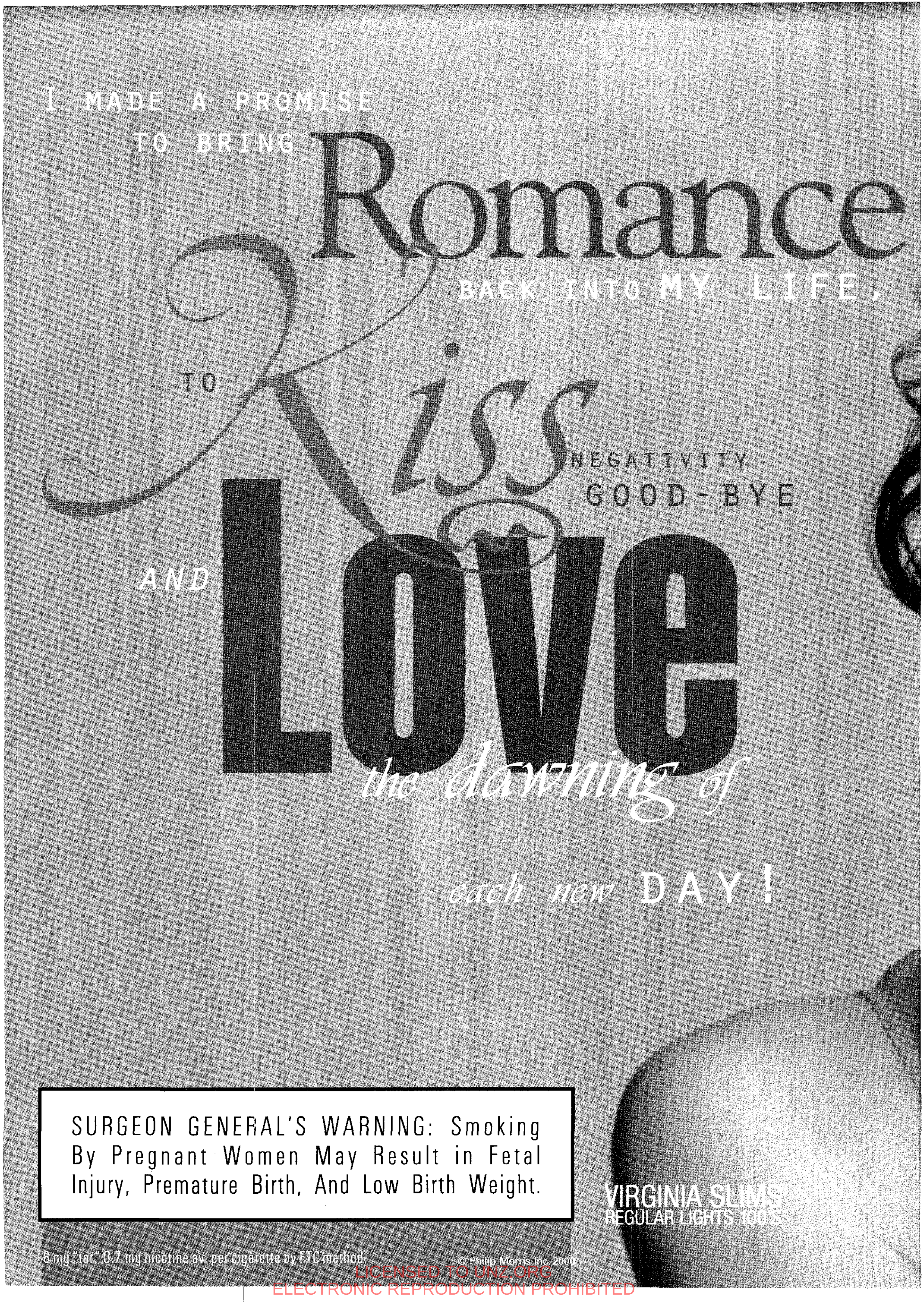
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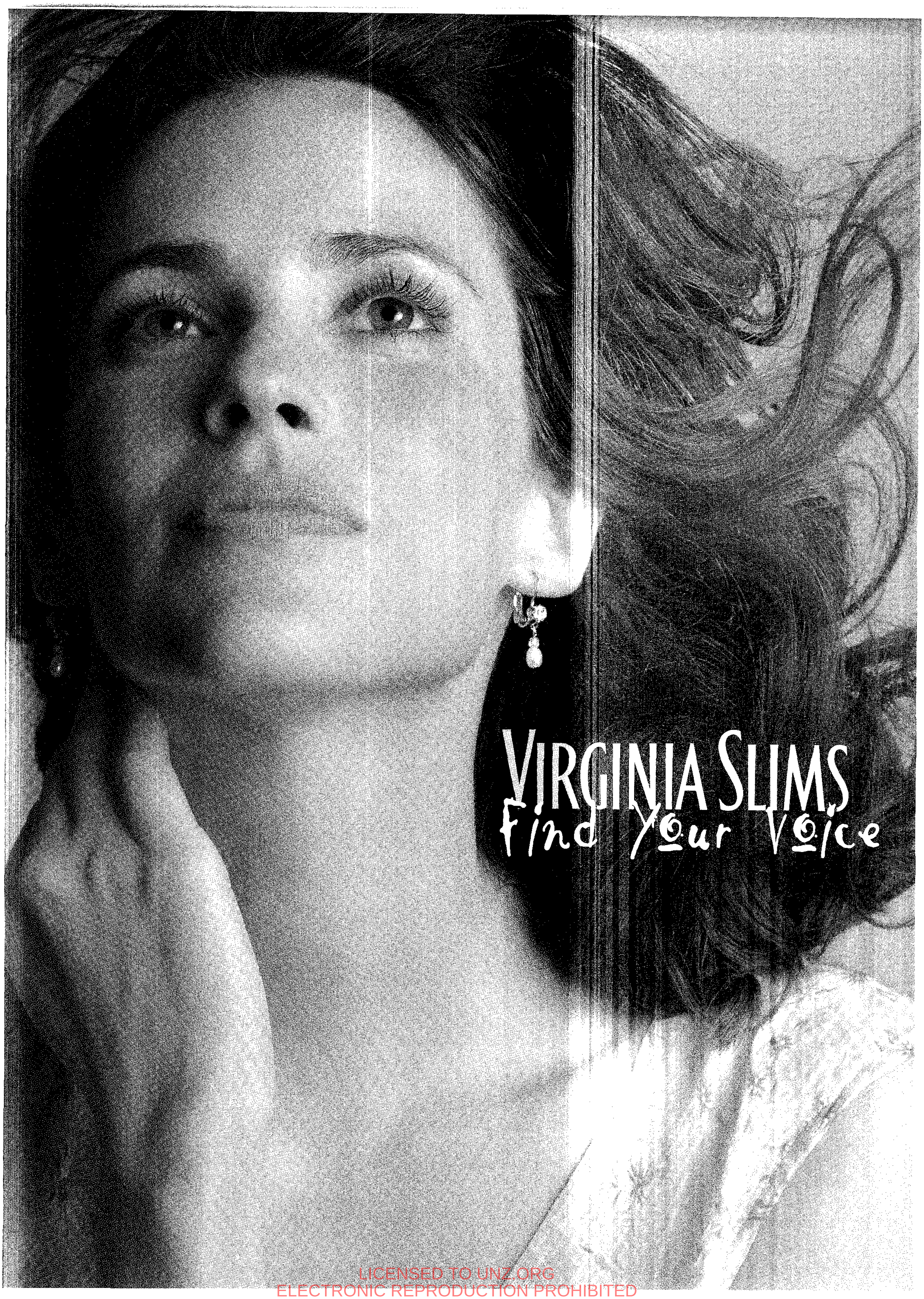
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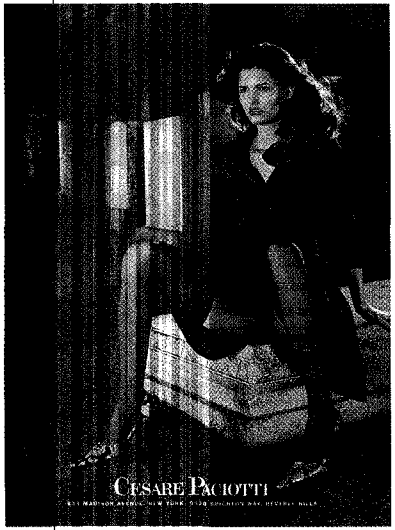


BRAND X

Dead Heat

BRAND: Cesare Paciotti **AGENCY:** A/R Media (N.Y.) **CREATIVE DIRECTOR:** Alex Wiederin **PHOTOGRAPHER:** Taryn Simon Now that Benetton has fetishized death row with its *Talk* insert featuring moody portraits of murderers and rapists, what's left for an adventurous advertiser to do? Why, fetishize death itself, of course. In a new series of ads running in fashion glossies, Cesare Paciotti, which has boutiques on Madison Avenue and in Beverly Hills, shows three glamorous young ladies hanging out in a cemetery—and from the looks of it, they're not there to read Sylvia Plath poetry by moonlight. One gal sits in nonchalant repose, framed by her decidedly ghoulish boyfriend and a not-yet-interred casket. Another, legs spread to reveal black panties beneath a shimmery frock, sits on a gravestone and glares lustily into the distance. A lovely with a *Mona Lisa* smile kneels with her boyfriend at a grave site and uses one long, leather-gloved hand to steady herself on a headstone. (Startlingly bad taste, yes—but at least everybody's wearing black!) The net effect isn't so much necrophilic as it is *Sopranos*-chic—a self-conscious invocation by an Italian design house of the mob's code of detachment when facing death. Another member of the *famiglia* is down? Yes, it's terribly sad, but it's business, too, and you use what you must to carry on. Tony Soprano has Prozac. These soulless young ladies have haute couture.

SIMON DUMENCO

Iron Man

TV made Nobu's chef big in Japan. Now he's a Stateside star.

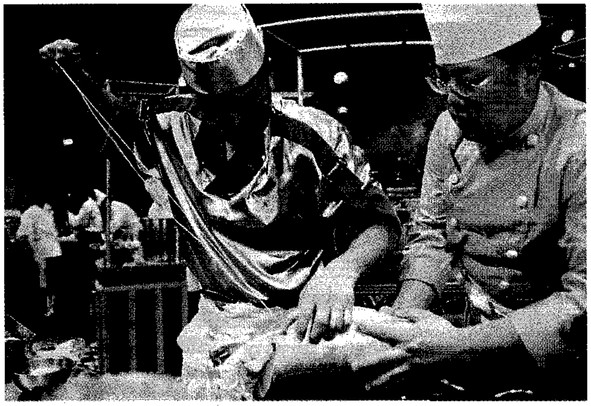
When the cooking-battle series *Iron Chef* hit the Food Network last year, the Japanese import went from cult phenomenon on late night public-access cable to cult phenomenon on every cable box in the country. In New York, the obsession has spread quicker than this year's flu. "The first time I saw it, my jaw hit the floor," says Razorfish co-founder Craig Kanarick. "I watched it at ten, and then I stayed up till one to watch it again." It's easy to see why: Easily the most surreal cooking show ever created—and quite possibly the most surreal show of *any* kind ever created—*Iron Chef* is a weekly cook-off that pits four "Iron Chefs" against challengers from restaurants, hotels, and cooking schools. Each one-hour battle, staged in the baroque Kitchen Stadium at the Fuji television studios in Tokyo, revolves around a "theme ingredient"—anything from abalone to eggplant—that competing cooks must include in every piece of a four-to-six-course meal. A celebrity panel judges the results. It's *The Seven Samurai* diced with the Ginsu knife ad, plus a dash of *The Running Man.*

So who's New York's hometown favorite on Japanese TV? Until the show stopped taping last September, after a seven-year run, Nobu executive chef Masaharu Morimoto was the Japanese-cuisine Iron Chef (the others specialize in French, Italian, and Chinese food). Compared with running a TriBeCa restaurant, says Morimoto, cooking on TV is "10,000 times more stress because Iron Chef is never supposed to lose." Happily, Morimoto won most of his battles—though Battle Cod Roe, against Yamashita Yuusuke, was a draw, and Battles Egg and Porcini Mushroom were outright defeats.

The show's premise—a wealthy gourmand (played by Kaga Takeshi, who also portrayed Jean Valjean in the Japanese production of *Les Misérables*) stages culinary battles to satisfy his jaded palate—is fictional, but "this is serious battle," says Morimoto, 44. There are no prizes—only honor is at stake.

The martial motif may attract some viewers, but Kanarick says it's the design freak in him that the show appeals to. "They're designing something beautiful and functional," he says. For others, the appeal is strictly cultural. "I trained with a bunch of Japanese guys at work," recalls Wall Street bond trader Hillel Drazin. "They all love it. Food is really serious business over there." In October, Drazin began e-mailing friends a weekly tip on the upcoming *IC* episode's theme ingredient. The list quickly became an online free-for-all, with upward of 50 messages a day. Naturally, Drazin isn't the only *Iron Chef* aficionado online. A San Francisco woman who calls herself "Iron Steph" runs IronChef.com, where every episode is indexed by air date and theme.

For American viewers, the seven-year-old ingredients will remain fresh for a while: Though the program's been canceled in Japan, the Food Network will soon have 300 shows as yet unseen in the U.S. And there may be a dessert course. "I've been leading a subtle campaign to re-create this in the States," says Razorfish's Kanarick, who's had informal discussions with MTV. "We could get Mario Batali, Jean-Georges, and Wolfgang Puck to be our Iron Chefs." ETHAN SMITH



***Iron* hand: Kaga Takeshi, top, as *Iron Chef*'s nameless host; Nobu chef Morimoto, bottom left, ties up a victory.**

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Fox and Hounds

Photographs by Patrick McMullan

THE BALLROOM OF THE PIERRE HOTEL WAS SET ATWINKLE ON January 31 by the diamonds draped around the necks of the Park Avenue ladies who came out with their trustee husbands to raise money for the Drama League. Swathed in layers of silk and sequins, the well-heeled throngs took a break between lockjawed lunches at the club and tennis sets in Palm Beach to enjoy a wintry evening of roast beef, song-and-dance numbers by Ben Vereen and Roberta Flack, and a special appearance by the evening's honoree, Liza Minnelli. A very bronzed Chris Meigher and his equally tan wife, Grace, strolled through the room, air-kissing and back-slapping fellow members of the 10021 set. Meigher seemed unruffled, despite the recent loss of his *Saveur* and *Garden Design* magazines as well as the even more recent fleeing of his editor-in-chief Kristina Stewart from *Quest,* the Upper East Side–style bible. He could have easily plucked a masthead replacement from the array of social columnists and international swells that circled the room. Platinum powerhouses Liz Smith and Liz Rosenberg mingled among budding theater directors, while nearby a blue-blood brotherhood discussed the pleasures of fox hunting, attempting to persuade one privileged princess that it was no longer strictly a gentlemen's sport. "I didn't start until I was in my mid-thirties," said an aging patriarch, but his prey was unimpressed and headed off for greener pastures—the VIP room. MAURA EGAN

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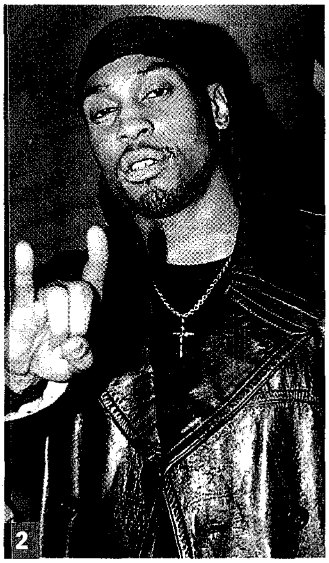
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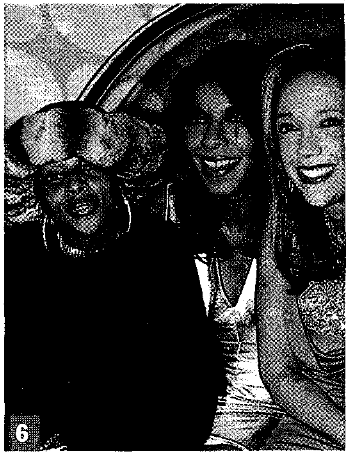
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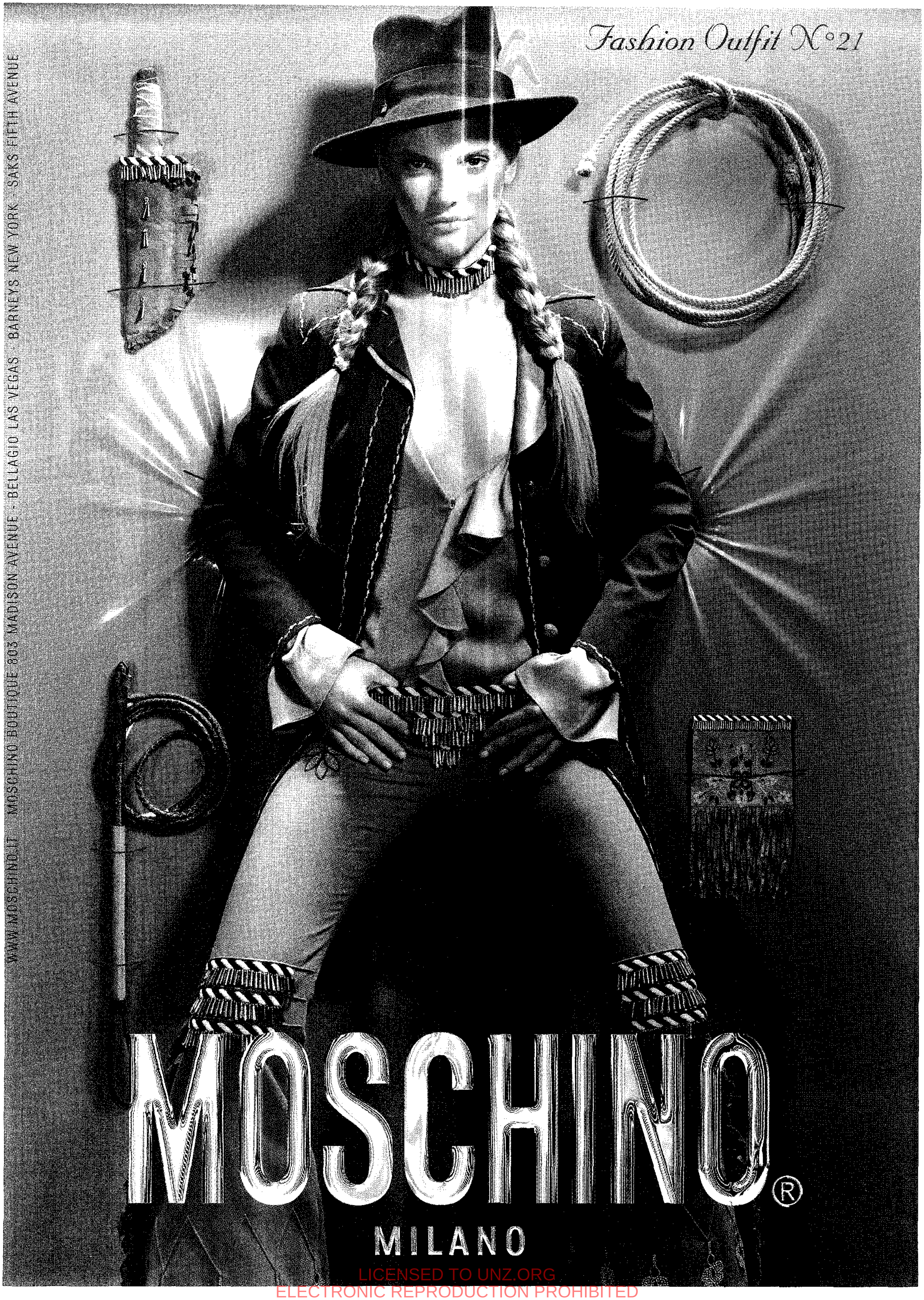
1. Marisa Berenson, Liza Minnelli, and Chita Rivera at the Pierre Hotel. 2. D'Angelo at Centro-Fly to celebrate his new album, *Voodoo.* 3. Karen LeFrak, Craig Natiello, and Judy Peabody at the home of Joanne and Roberto de Guardiolo toasting Natiello's appointment as Halston's new designer. 4. Laurence Fishburne, Star Jones, and Ozwald Boateng at a party for fashion designer Boateng at Moomba. 5. Tim Rosta, Veronica Webb, and Craig Ferguson at the premiere party for *The Big Tease* at Jeffrey. 6. Mary J. Blige, Natalie Cole, and Denise Rich at Centro-Fly for Cole and Rich's joint birthday party. 7. Aidan Quinn and Jared Harris at the premiere party for *The Two of Us* at L' Actuel restaurant. 8. Battina Zilka and Ghislaine Maxwell at the Young Collectors' Night at the Seventh Regiment Armory. 9. Lucy Sykes, Jamee Gregory, Anya Hindmarch, and Ann Jones at Brown's for the opening of the Anya Hindmarch boutique.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Creature Comforts

With Siberian temperatures icing the city's sidewalks, the glacially glamorous are choosing woolly knits and layers of fur over last winter's streamlined Gore-Tex, and the defiantly bare-legged are escaping frostbitten feet by padding about in the same Abominable Snowman boots their baby-sitters used to wear. The furry boots, which conjure both Russian czarinas and storm troopers, can be found at DDC Lab ($140; 180 Orchard Street, 212-375-1647). They're equally handy for scaling snowdrifts and for stomping past velvet ropes. Even the hausfraus of the Lower East Side have abandoned their scuffs and slippers for the shaggier shoes. But fashion has a price—one slip into a slush puddle can leave your fuzzy feet looking as distastefully drippy as a wet dog's.

Alexandra Hamilton

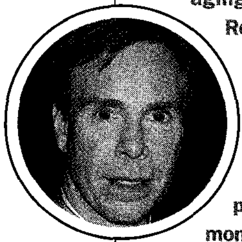
Rags to Riches

John Galliano's tribute to the tramp at his Christian Dior show may have prompted endless *tsk-tsk*ing from the international style council, but sartorial sages have already endorsed the impoverished look this season. Helmut Lang spearheaded the down-and-out look with his line of dirty denim last September, and everyone from Calvin Klein to Old Navy is busily besmirching boot-cuts for spring. For some, the frayed notion is practically a study in science. The conceptual team RubinChapelle singes A-line skirts ($380; available at Kirna Zabête) with a heat gun to create a textured effect and burns an iron into men's cords to add layers of color ($180; available at Steven Alan Men's, 558 Broome Street). Soon enough, you'll actually be *asking* for your laundry to come back with scorch marks. Maura Egan

Lose Weight Under the Knife

If a trip to Medieval Times, the chivalry-themed chain restaurant in New Jersey, seems too much of a hike, you can brush up on your jousting skills at the Reebok Sports Club New York (160 Columbus Avenue, at 67th Street; 212-362-6800) in its popular "Forza" class. Forza, which means "strength" in Italian, is loosely based on the ancient techniques of samurai and involves slicing a three-foot wooden sword in the air. Don't worry, there's plenty of lunging and squatting. Ilaria Montagnani, the class instructor and a martial-arts master (she has a black belt in karate), claims practitioners can burn up to 800 calories per session. Indeed, the weekly class is already popular with models, though with its no-combat rule in effect, short-fused supermodel Naomi Campbell has yet to sign up. M.E.

SHOP TALK



Tommy Hilfiger's street cred has cooled off this winter, as the original urban outfitter to Bronx B-boys and Lauryn Hill spread his thread too thin, dressing up bubblegum acts (Britney Spears) and sponsoring the tours of aging rock boomers (the Rolling Stones). Such marketing mishaps have also chilled the high-flying brand on Wall Street, where the company's stock plummeted by 18 percent in one day last month. In hopes of revitalizing his failing fashion house, Hilfiger followed the lead of the French couture clubs (Chloé, Louis Vuitton) and brought in indie darling Daryl Kerrigan as creative consultant to the women's division. The CFDA-award-winning designer has been charged with injecting her stylish streetwear aesthetic into Hilfiger's formula, including his recent "Tommy Rocks"—a line of glitzy Las Vegas westernwear that quickly dulled on store racks. Kerrigan's sharp-edged Daryl K and K-189 lines have proved successful with the fashion elite, but it remains to be seen whether her futuristic experiments with slits and foam rubber will translate to trends in Middle America.

M.E.

Photographs: clockwise from top right, Dasha Wright Ewing; Robin Platzer/Twin Images (2); Michael Kraus

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THE CITY POLITIC MICHAEL TOMASKY

The CORE Issue

Put Hillary in a room with Suha Arafat or Al Sharpton and there's a festival of finger-wagging; so why the silence when Rudy dines with Roy Innis and Jörg Haider?

So finally, fifteen days after the mayor shook the hand of Austrian nationalist Jörg Haider at a dinner—fifteen days after the mayor was introduced to Haider as a man who'd been in the Olympics (the mayor's account, even though the Associated Press reported that the dinner's host had retailed Haider's notoriety from the podium)—Rudy Giuliani has finally denounced the man's politics. Not unexpected. One can't truly imagine that the mayor who kicked Arafat out of a concert would carry much of a brief for a fellow who once said the Waffen SS were just loyal and honorable soldiers.

But fifteen days?

The episode is worth considering not because the mayor coddles anti-Semites but because it tells us a lot about how he manages to control the local press—and about how we play along. Giuliani met Haider at the Congress of Racial Equality's annual Martin Luther King Day dinner, the same day Hillary Clinton attended an MLK event at Al Sharpton's National Action Network. Everybody in America who wants to know it knows that one of Sharpton's board members made a vulgar reference that day to having been fired by "two Jews." And though Clinton haters haven't quite been able to use the episode against Hillary as they'd wish, the conventional wisdom on that situation has become *Lie down with dogs, get up with fleas.*

But somehow, Rudy doesn't get fleas, and certain questions never get asked (credit for keeping the Haider story alive goes to Bill Mazer of WEVD-AM, on whose morning show, I should note, I appear regularly). Because the mayor steers clear of Sharpton and his ilk, you say? Well, suppose Giuliani had attended a King dinner hosted by a man who'd done any of the following:

- Referred to the fight against apartheid as "the so-called anti-apartheid struggle," which has "no honest base" and is "a vicarious, romantic adventure."
- Testified in a federal court that he'd seen no evidence of anti-Semitism in the Lyndon LaRouche organization, well after LaRouche's Holocaust denial was a matter of public record.
- Invited to previous MLK dinners such widely known admirers of Dr. King as Georgia Republican Bob Barr and garbage-talk host Bob Grant.
- Said of Idi Amin's Uganda that "Ugandans are happy under General Amin's rule of Africa for black Africans," presumably meaning those who remained after the slaughter of some 300,000; hailed Amin's decision to expel 50,000 Asians from Uganda as "a bold step" because "a country's economy is too important to be left in the hands of foreigners"; honored Amin with a lifetime membership in his organization; and added, apropos Amin's hatred of Jews and praise of Hitler, that "we have no records to prove if Hitler was a friend or an enemy of black people."

Photo oops: The mayor with Innis at a CORE dinner last month.

Suppose Rudy had attended a dinner given by such a host? Well, he did. Roy Innis, the national director of CORE, has said all those things and more. (When I interviewed Innis last week, he "categorically" denied making any such remark about Hitler; I have here a book, *The New Anti-Semitism*, written in 1974 by Arnold Foster and Benjamin R. Epstein, in which the remark is quoted on page 186 from an interview Innis gave to *Africa Report* in 1973, and duly footnoted. You be the judge.) Now, what was that about dogs and fleas?

Why Roy Innis even continues to exist as a public figure is a fascinating question—CORE, whose glorious history includes organizing Freedom Rides, has in the Innis era been best known for speculation about what it actually accomplishes and what happens with the copious largesse showered upon it by various corporations. One suspects that if they put their minds to it, the people in the attorney general's charities bureau could shutter CORE in two years tops (Attorney General Eliot Spitzer's office says the group hasn't filed the forms required annually of nonprofit organizations in two years). This column can't answer the Innis question, but it can raise a few others. To start with, what's the rationale for inviting a man such as Haider to a dinner honoring Dr. King?

"For the exact reason that Christ invited sinners," Innis says. Haider, Innis says, has expressed contrition. Innis adds that he "forced a confrontation," on December 4, between Haider and his detractors in the media and the Jewish community. He wouldn't name said members of the Jewish community, and the promised faxed list of attendees somehow never arrived. In any event, contrition has not been terribly evident in the case of Atlanta Braves pitcher John Rocker, whom Innis says he also invited to the event. And to go Rocker one (at least one) better—hold on to your hat—Innis says, "I'm going to invite David Duke to my next one, because I hope I can have an impact on his life."

Second question: Why does the mayor even attend the CORE dinner? It might just be that he needs *someplace* to go on King

Photograph from AP/Wide World Photos.

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day—he turned down an invitation to the Brooklyn Academy of Music fête, and he didn't attend a single event in an actual black neighborhood. An appearance with Innis makes a helpful photograph, at least to people who don't know anything about him. Those who do know understand that Innis has no black constituency at all. Twice, he's had a chance to prove the existence of a black base by running for office. In 1986, in a mostly black congressional district against incumbent Major Owens, he was clobbered by a three-to-one margin. In 1993, he challenged David Dinkins in the Democratic mayoral primary. He got a respectable 25 percent of the vote, but his highest totals came in white areas and his absolute lowest in black Assembly districts, where he did well to get more than a few hundred votes. (By the way, Democrats show up at the Innis dinner, too—notably Peter Vallone and Chuck Schumer, although Schumer didn't go this year.)

> *"What do we suppose the press reaction would have been if Hillary had* **shaken the hand of Herr Haider** *and then spent fifteen long days ignoring the matter and blithely asserting she didn't know who he was?"*

Finally, third question: What do we suppose the press reaction would have been like if Hillary Clinton's MLK Day hosts had a track record of statements similar to those made by Innis, particularly with regard to Hitler, or indeed if she'd shaken the hand of Herr Haider and then spent fifteen long days ignoring the matter and saying she didn't know who he was before finally denouncing him? That's one that answers itself.

Surely Mrs. Clinton ought to be asked lots of questions about lots of things. But that doesn't mean her opponent should be able to duck a question for two weeks about a man whose role in the government of a European ally will impinge rather more directly on the deliberations of the United States Senate than Al Sharpton ever will. There are dogs, and fleas, on both sides of this barn. ■

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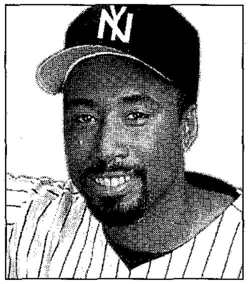

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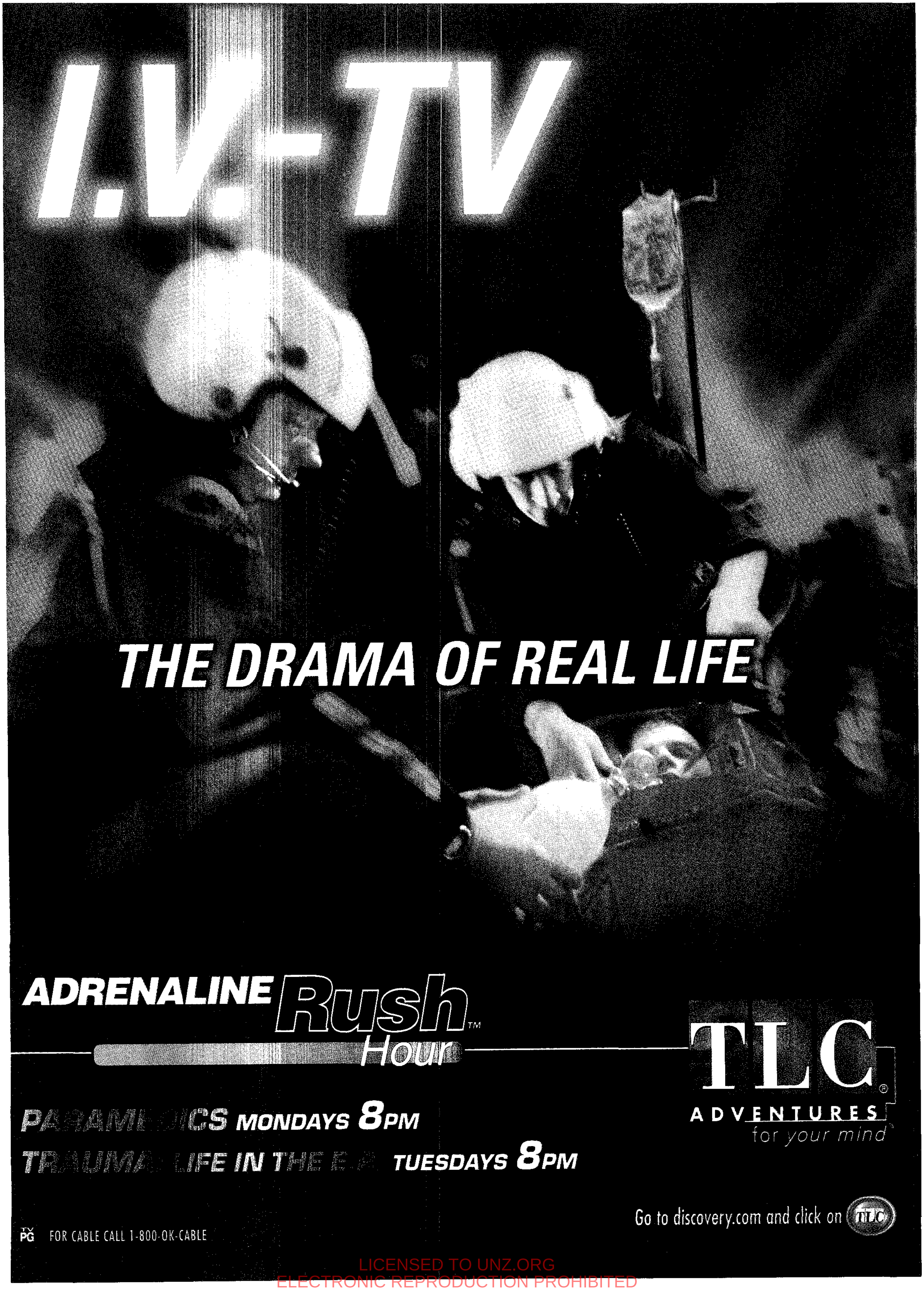
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MEDIA MICHAEL WOLFF

Waiting to Exhale

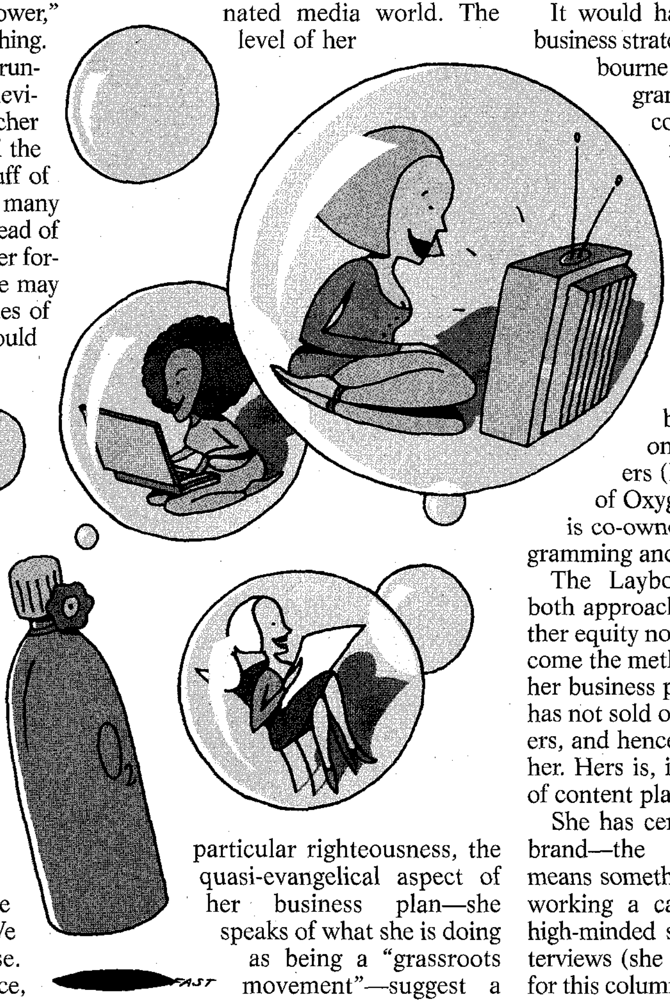
For Geraldine Laybourne, the queen of pure content, the real battle won't be for viewers but for cable space. Will women care enough to declare: "I want my Oxygen"?

GERRY LAYBOURNE IS THE SENTImental favorite to lead the TV industry into the future. This is partly because she has pioneered a qualitatively different kind of career in television. People genuinely like her. Respect her, even. She is "more obviously a good person than many people in equivalent positions of power," says a mutual friend, which is something. She is authentic (as opposed to the run-of-the-mill phony baloneys of television): Not only was she a schoolteacher of long standing before she entered the television business (by now the stuff of industry myth), but she still, in many ways, seems like one. Indeed, the head of programming at Oxygen is one of her former students. And even though she may not be entirely free of the ego issues of other television executives (how could she be?), hers, says an admirer, is "a level of self-involvement which by standards of her peers is not very large." Simply, says this admirer, "she is not an asshole."

On top of her relative goodness, there is, of course, her success. She is a genuine hero of the second generation of television—up there with John Malone (perhaps more of an anti-hero) of TCI; Bob Pittman, who fairly or unfairly gets the credit for MTV; Barry Diller, for home shopping and a fourth network; Ted Turner, for CNN. She can, obviously, play the game—a nurturing Earth Mother but a powerful political infighter too.

Add to that the fact that what she does is basically wonderfullish. We certainly love Nick in our house. Compare Nickelodeon, for instance, with Fox's Saturday-morning kids' shows (although Power Rangers have had their moment in our house, too). And now, of course, she's launching a network, on TV and on the Web, around gender-based, emotionally up-front, nonviolent, nonexploitive programming.

I think what this all means, her mix of decency and uplifting interests, and the reason she has come to be the standard-bearer of not only what is best in television but the very future of the medium, is that she is, quite simply, a content person. And for better or worse, she represents, and, many jittery people feel, may be a kind of last chance for, content people in an increasingly distribution-dominated media world. The level of her particular righteousness, the quasi-evangelical aspect of her business plan—she speaks of what she is doing as being a "grassroots movement"—suggest a stubborn, last-hurrah kind of thing, even a good-and-evil face-off. I am content; hear my roar.



CABLE HAS TRADITIONALLY BEEN THE PLACE for the low-rent, cheapie content of the Food Network or Romance Classics or Home & Garden Television or even early MTV (still one of the more brilliant examples of no-cost content). Low-cost programming (call it the *Tool Time* paradigm) has allowed these channels to gradually and painstakingly build a viable network—from, say, access to an audience of 2 million or 3 million cable subscribers to real money at 50 million or 60 million subscribers.

It would have been a more obvious business strategy, in other words, for Laybourne to forgo the complex programming demands of a high-concept, full-service network for women (not just complex but competitive too) and to have opted for, say, the Makeup Channel.

But most cable channels are not content plays at all—even cheapie ones. Rather, most channels achieve significant distribution because they're owned by one of cable's powerful players (Lifetime, for instance, one of Oxygen's primary competitors, is co-owned by Hearst, a cable-programming and -distribution force).

The Laybourne proposition bucks both approaches. She wants to sell neither equity nor soul. This refusal has become the method as much as the goal of her business plan. Precisely because she has not sold out, she would argue, viewers, and hence cable operators, will buy her. Hers is, in other words, the purest of content plays.

She has certainly magnified her own brand—the Laybourne imprimatur means something good for America—by working a careful press campaign of high-minded speeches and favorable interviews (she declined to be interviewed for this column). She has recruited as her partners Oprah, who has possibly the most valuable content brand in the world, and Carsey Werner, one of television's most successful creators of content.

What's more, she has wrapped herself in a new-media flag, speaking at technology-industry conferences; targeting the growing and, she argues, under-served

Illustration by Ingo Fast.

NICOLE FARHI

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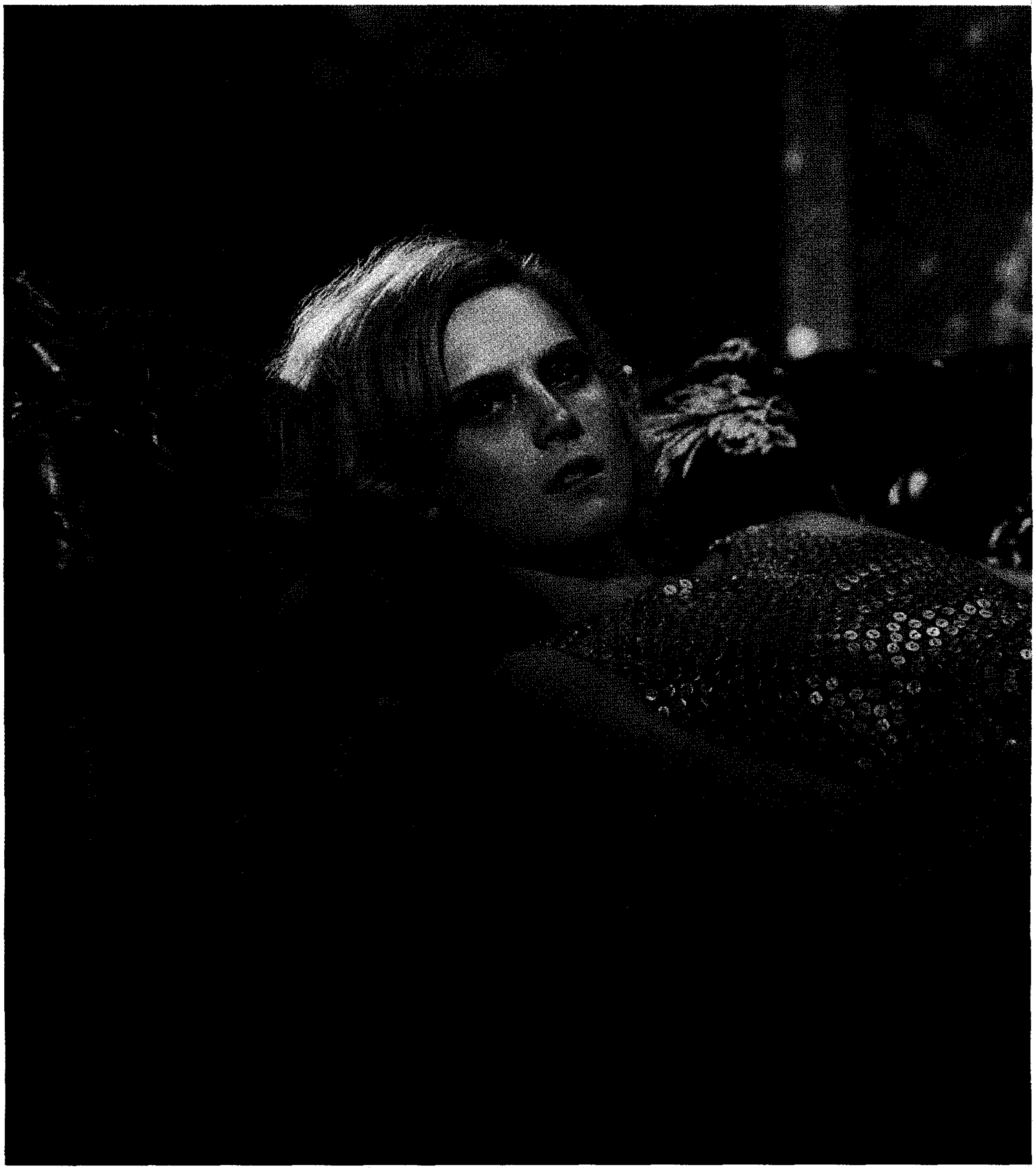

NICOLE FARHI

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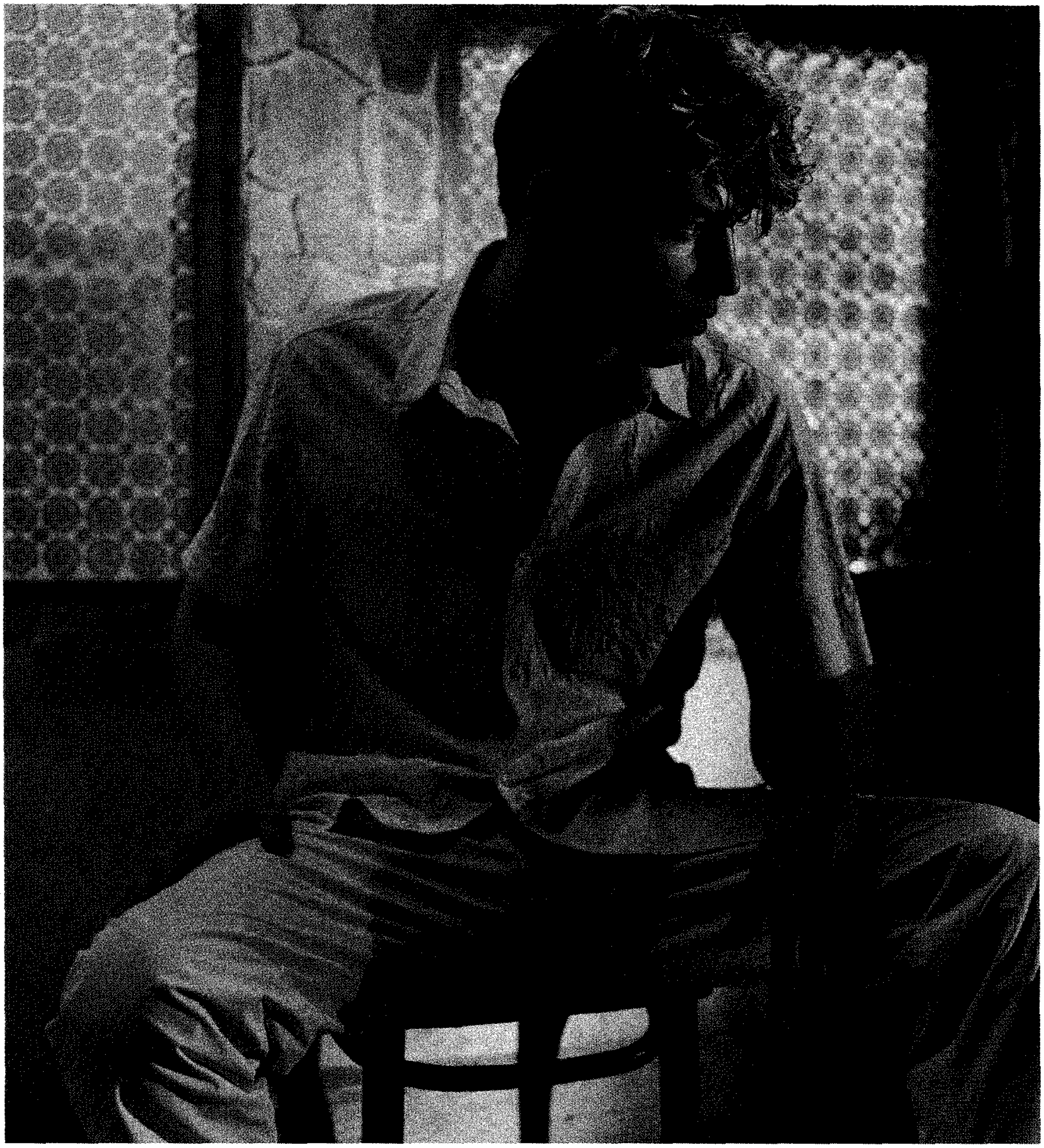

NICOLE FARHI

10 EAST 60 STREET NEW YORK CITY

audience of women on the Web as one of her key constituencies; and building a hip headquarters (designed by the architects who designed the Nick headquarters and her house in Telluride) in one of the new-media factories on the far West Side.

As part of her faith in the value of her content (and her content brand), hers is, unlike other cable channels that have launched in recent years, unwilling to pay for distribution (a.k.a. "carriage"). Reaching back to the cable model of the early Nickelodeon era, Laybourne is looking for operators to pay *her* eighteen to twenty cents a subscriber. Nice work if you can get it.

Now, there is nothing especially wrong with this picture—she may well have the interesting, clever, emotionally attuned shows that will attract an important women's audience—except the fundamental disconnect between distribution and content. It is amazingly hard for content people to understand (I don't understand it myself) why a distributor would forgo a really strong chance at doing right and doing well (praise and profits). But roughly speaking, a distributor's motivation is more specifically dollar- than hit-driven—today's guarantee is more compelling than tomorrow's fame and fortune. Even beyond the up-front amount content providers are expected to guarantee, an MSO's (multiple system operator's) concerns are of an immediate and basic nature: How is your channel (versus other channels clambering at the door) going to help me in my customer-acquisition efforts? How is your channel going to help me in my fight against satellite competitors?

So far, after nearly a year of selling Oxygen to cable operators, Laybourne has only 7 to 10 million viewers—and no place on the dial in New York.

When the merger of AOL, an investor in Oxygen (along with Bernard Arnault's LVMH and Paul Allen's Vulcan Ventures), with Time Warner was announced, many Oxygen partisans were joyful. Laybourne's friend Bob Pittman would simply have Steve Case call Gerry Levin and arrange carriage on the all-important Time Warner cable network.

That, to distributors, is a very funny idea of distribution—that there is any way to shortcut the Darwinian process.

STILL, MAYBE SHE GETS OVER HER DISTRIBUTION hurdles. With her current capital (she has raised hundreds of millions, and plans in the near future to raise hundreds of millions more) and, she undoubtedly figures, a big IPO, she can perhaps create, over time, some genuine, as she describes it, grassroots demand with something like an I-want-my-Oxygen Media marketing push

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across the nation. But even if you could engineer a successful cable launch—call it, even, the last successful cable launch in history—you might still be in big trouble. Because what has caught her, too, like wind shear, is a sudden, widespread sense of foreboding about the mutant nature of third-gen TV (that is, the uncharted world after network television, which was its first gen, and cable, its second) that she was supposed to embody.

Third-generation TV from the industry's perspective, and Laybourne's, too, is broadly about what is called convergence ("the queen of convergence," *The Industry Standard* called Laybourne)—the power of TV and the power of the Internet are supposed to come together ("e-tailing off the back end," people say). In Laybourne's version, there is a cable station and related Websites and certain screen real estate (the bottom 12 percent of the screen) devoted to cross-marketing. She proposes, too, to somehow relate online discussions to the television shows.

There is obviously an enormous amount riding on the third generation of TV. In some sense, it is the dream upon which the Internet becomes profitable, and upon which television itself survives as a viable advertising and marketing medium.

But the nightmarish aspects of this are becoming increasingly clear as well. It's sort of the *Blair Witch* factor, lately called the Voyeur TV wave—and it confounds both the content and the distribution sides. Indeed, the rush to program voyeur stuff (*Big Brother* is a hit European show coming to U.S. television that films twentysomethings living together in a house equipped with many cameras, which in turn mimics various Internet versions of this premise, which in turn mimic MTV's *The Real World*) on network and cable stations is one of those become-the-instrument-of-your-own-demise moments.

On the way up from Oxygen's ad-agency-hip offices, I stopped in at BNNtv.com, a radically less self-conscious little shop that is busily creating what it thinks will be 200 or 300 or 400 vertical channels (that is, the cat channel, the dating channel, the sex-offenders-talk-back channel, the skateboarding channel, or, for that matter, the makeup channel, along with channels carrying the brands of niche magazines), which will be programmed with what is called user-created video—i.e., no-cost video.

Now, I have heard all of the objections—I have made them myself: how we need editors, professional storytellers, respected reporters. I was at a dinner party the other night with an on-air network guy who kept talking about narrative discipline. But we are all wrong. Trust me.

At BNNtv, what they are doing is not just serving up amateur video (although amateur video no longer looks all that amateur) but editing this flood of video into a highly economical as well as compelling (if undisciplined) narrative (although this may be overstating the power of, if not the interest in, skateboard tricks).

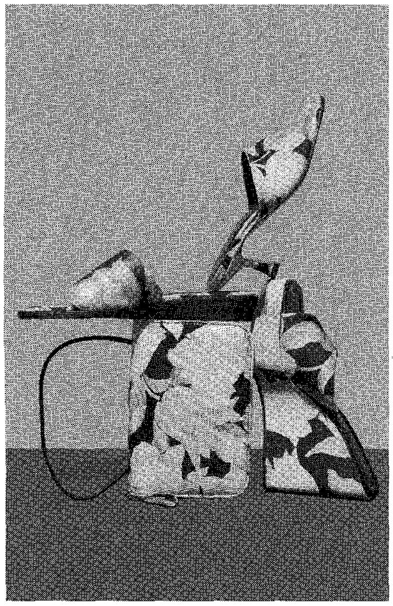
The point is that digital video cameras, at 1,000 bucks or so, are one of the fast-selling consumer electronic items, and as good as anything a network news team carries around. Add to that editing software that does what it used to take a big investment in Avid equipment to do. Add to that the speed at which broadband (AOL Time Warner may be the breach in the Maginot Line of conventional TV) is coming. Which means that the effect the Web has had on print—a slow-motion, almost balletic transformation of the publishing industry—is about to happen to television. John Malone's 500-station dial becomes something more like a 500,000-station dial. Or, really, such distinctions become meaningless—rather, we will be awash in video, personal, idiosyncratic, voyeuristic, weirdly compelling video that further divides and batters television's audience.

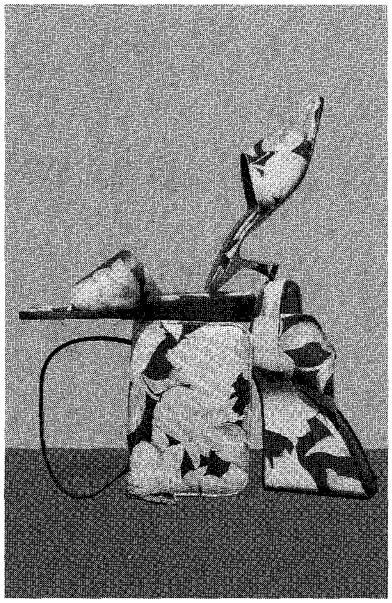
> *"Oxygen has a 'Talk' problem. When you announce your arrival as loudly as possible, and if you then fail to deliver,* **the crowd turns against you."**

OXYGEN HAS A *TALK* PROBLEM. WHEN YOU announce your arrival as loudly as possible—when such hyperbole becomes a vital element of your business plan—and if you then fail to deliver on the expectations, the crowd turns against you. The *Talk* phenomenon has another aspect, too, which is that when you spend an incredible amount of money on what you know, or on what your career has been about, whether you're Tina Brown or Gerry Laybourne, whether it is a monthly general-interest magazine or a content-rich cable channel, if, through no fault of your own, that thing that you do becomes suddenly, evidently, hopelessly old, you're seriously screwed. ▬

E-mail: michael@burnrate.com.

PHOTO: ILAN RUBIN





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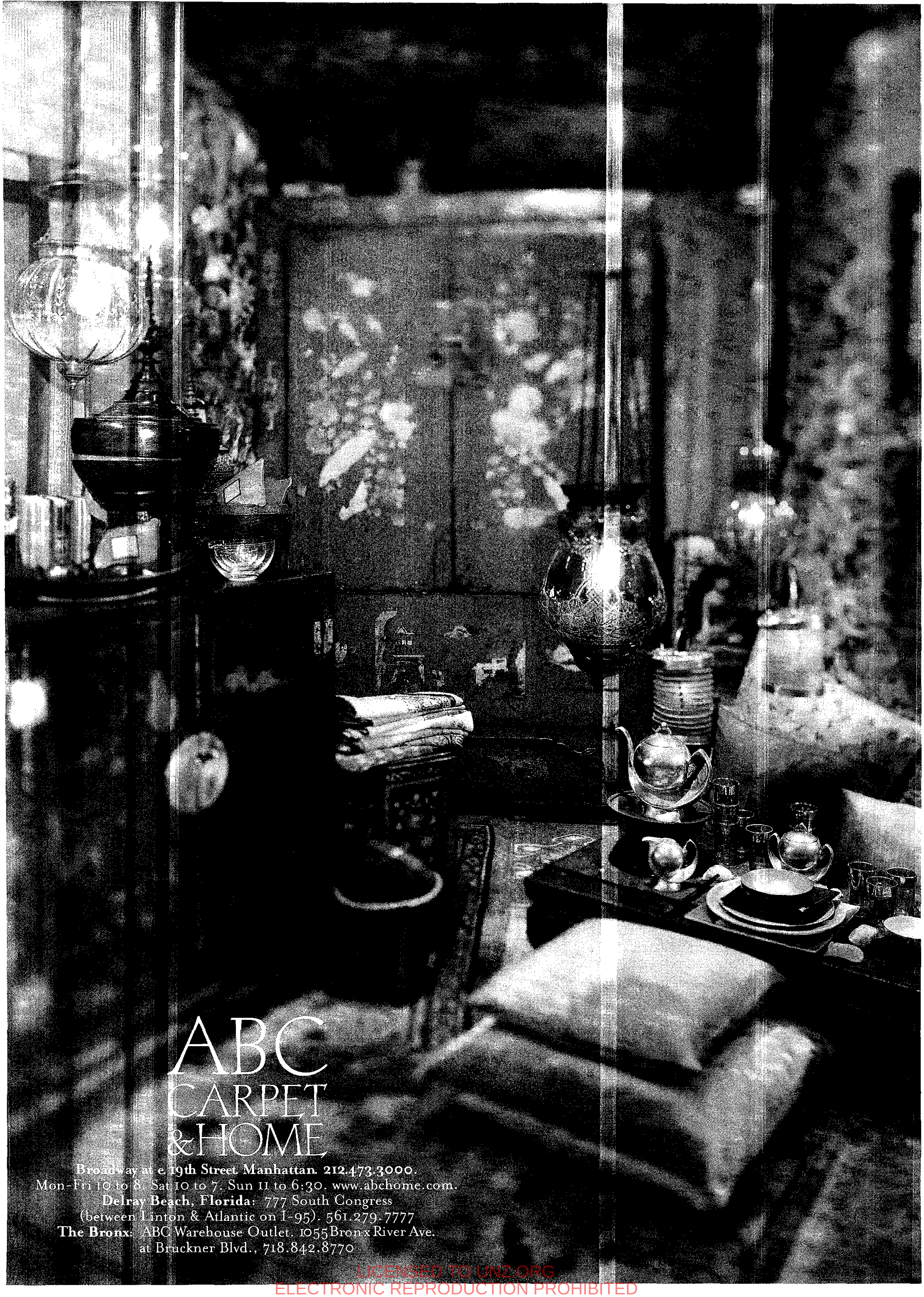ABC
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THE CULTURE BUSINESS ETHAN SMITH

Look Who's Stalking

The ugly feud between pop paleontologist Stephen Jay Gould and science writer Robert Wright has been simmering for ten years now—except somebody forgot to tell Gould.

IN A 25-YEAR CAREER AS A SUCCESSFUL public intellectual, Stephen Jay Gould has accrued nearly all the trappings of celebrity: a new loft in SoHo, tenure at Harvard, a gig at NYU, book sales totaling in the millions (his twentieth title, *The Living Stones of Marrakech*, comes out next month), not to mention a schedule that takes him to London, Paris, or L.A. almost weekly. Not bad for a college professor. But recently, he's picked up one of the less desirable accoutrements of fame. The graying, 58-year-old Queens native has become the first paleontologist in history with his own stalker—albeit an intellectual one.

Last December, *The New Yorker* printed a 5,000-word essay, "The Accidental Creationist," with the subtitle "Why Stephen Jay Gould Is Bad for Evolution." The writer, Robert Wright, openly mocked Gould's credibility as a scientist and spokesman for evolution. In fact, Wright, a well-connected D.C. journalist, called his subject an unwitting accomplice in the fundamentalist crusade against science. The piece accused Gould of the ultimate heresy among evolutionists: offering succor to religious zealots who want to remove Darwin from the schools. It was a foolish and outrageous claim, and even Gould's enemies were taken aback.

Unrepentant, Wright quickly lobbed another grenade at Gould. His new book, *Nonzero: The Logic of Human Destiny*, published last month, devotes 30 pages to a no-holds-barred attack on Gould. Even the footnotes contain digs, accusing Gould of "evasion," of inappropriately carrying out "a psychoanalysis of Darwin," and of "flagrant illogic."

If readers are confused by Wright's single-minded fury—after all, his attacks seem largely unprovoked, and Gould's theories about evolution are really tangential to Wright's central thesis that human intelligence is on the verge of melding into "one great global mind"—Gould, too, is utterly nonplussed. Relaxing on a leather couch in his new office at NYU (he's taken up half-time work there as a visiting researcher in the biology department), he appears genuinely baffled by this sudden onslaught. Hooking his thumbs nervously into the belt loops of his khakis, he wails, "I've never even *met* Robert Wright!"

THIS ISN'T THE FIRST TIME GOULD HAS heard Wright's footsteps behind him. "It's like a classic Western," observes Richard Milner, Gould's editor at *Natural History* and the author of the *Encyclopedia of Evolution*. "Gregory Peck is the veteran gunfighter, and some young punk comes into town wanting to take him on. Peck does everything he possibly can to avoid shooting the poor kid, but eventually he's goaded and prodded and bugged into doing something about him."

It all started in 1990, when Wright reviewed Gould's eleventh book, *Wonderful Life*, in *The New Republic*, where Wright was then a senior editor. Wright pointedly accused Gould of intellectual dishonesty, "putting words in Darwin's mouth," and tailoring his own scientific views to fit his socialist politics: Punctuated equilibrium—Gould's famous reinterpretation of Darwinist theory as a series of violent fits and starts, not a gradual process—was wrongheadedly informed by a "Marxist" view of human history. Besides being veiled communist agitprop, Gould's underlying theories weren't even *new*, according to Wright.

Looking back, even Wright wonders if he went too far. "My original review of his book, I have to admit, was very hard-hitting," he told me by phone from Washington. "And I'm sure he perceived it that way." But Gould *doesn't* remember it that way. In fact, he doesn't remember it at all. "I never even *read* that review," he maintains. "Or if I did, I didn't particularly remember the name of the writer—it was someone I'd never heard of before."

Indeed, the underlying gist of Wright's critique was hardly original—in fact, this view of Gould's work had long existed within the self-contained world of evolutionary biology. Scientists like John Maynard Smith and Richard Dawkins had raised the same issues before. (UC Berkeley biologist Kevin Padian attributes the criticism to "academic penis envy.") But it was Wright's vehemence, along with his lack of scientific credentials, that was so striking. And he was just getting started.

Wright was trying to goad and prod Gould into responding—and at the same time get himself accepted as one of the big boys. He had good reason to try to establish himself as a legitimate player in the ongoing debate among real evolutionists: He was already laying the groundwork for *The Moral Animal*, his 1994 book about evolutionary psychology (the contested field that seeks to explain all human behavior in strictly Darwinian terms), and a public reply from Gould would have done wonders for his

Illustration by Robert Piersanti.

PHILOSOPHY
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credibility. But he was disappointed. "Gould, alas, paid me no mind," he complained in a 1996 *Slate* column describing, in the language of evolutionary psychology, the men's (thus far one-sided) "feud": "Savvy alpha male that [Gould] is, he refrained from getting into a gutter brawl with a scrawny, marginal primate such as myself."

Finally, though, in the fall of 1996—six years after the *New Republic* review—the goading apparently got to Gould. "Last month," Wright crowed in the same *Slate* column, "Gould's long-repressed contempt burst forth from the reptilian core of his brain and leapt over the fire walls in his frontal lobes." Well, sort of. Eight pages into a *Natural History* column on Martin Luther, in a half-sentence parenthetical, Gould called *The Moral Animal* "the most noted and most absurd example" of evolutionary psychology.

That was it. *That* was the answer Wright had been waiting for all these years. Not surprisingly, he treated Gould's seven-word indifferent response as a more dastardly blow than a full frontal assault. "He has this obsession with Gould," concedes *Slate* editor-in-chief Michael Kinsley, a friend of Wright's. "But we like obsessions." Incredibly, even Kinsley sees the paleontologist's casual slight as a sign that Gould himself has been the aggressor all along. "Gould's position is 'I'm much too important to dignify this whoever-he-is,' " he says. "I think that's not an admirable stance to take, because even people who disagree with Wright would agree that he's an extremely smart, original, and important thinker. So it's bullying, really, on Gould's part."

THIS WINTER, AFTER A BRIEF SILENCE, Wright has come back into Gould's life with a vengeance. To coincide with the publication of *Nonzero,* Wright has orchestrated a flurry of bylined pieces in *The New Republic, Time,* and the New York *Times*. But it was his *New Yorker* article that drew blood. "Other people have attacked me before," Gould says. "But this was different. I've read *The New Yorker* my whole life; I consider it a friend. And this did feel, emotionally, like a betrayal by a friend."

If Wright's editors there, Dorothy Wickenden and editor-in-chief David Remnick, knew Wright was using their pages to promote *Nonzero* and reignite his dormant feud, they aren't saying. Neither responded to multiple phone calls and e-mails about the article. But others have complained. "I read the article," says Harvard evolutionary biologist Richard Lewontin, a longtime ally of Gould's. "I thought it was dumb." Other evolutionists, even those who've been critical of Gould in the past, expressed shock at what they saw as Wright's disingenuousness. "No one has explained evolution to the public better than Gould," says Berkeley's Padian. "It strikes me as really tragic that *The New Yorker,* of all publications, would devote that much space to character assassination."

For his part, Wright still insists he's the aggrieved party. "The motivation at Gould's end is very much political," he says, referring to accusations that evolutionary psychology is just social Darwinism in disguise. "And you know, one could argue that I have my own political agenda—but it definitely isn't the agenda Gould is reflexively attributing to me." Which is? "Which is that I want poor people to starve!"

> *"It's like a classic Western. Gregory Peck is the veteran gunfighter, and* **some young punk** *comes into town wanting to take him on. Peck does everything he possibly can to avoid shooting the poor kid."*

Gould can take comfort in the fact that even some of Wright's allies are wincing at the *New Yorker* attack and *Nonzero's* wackier claims—among them the imminent emergence of a global "superbrain," facilitated by the Internet and global media, as the next step in cultural and biological evolution. This is Wright's version of the famously amorphous "noosphere," or "thinking envelope of the earth," posited by mid-twentieth-century Jesuit mystic Pierre Teilhard de Chardin.

"Teilhard is generally regarded as a hopeless romantic, deeply wrong, and sort of a pathetic figure," says Tufts philosopher Daniel Dennett, who has sided with Wright against Gould in the past. "Anyone trying to resurrect him is swimming upstream, no question."

Gould, meanwhile, doesn't *feel* like the winner. "I still can't understand why *The New Yorker* ran that article," he says. And though he's been asked to review Wright's book, so far he has declined the invitation. ■

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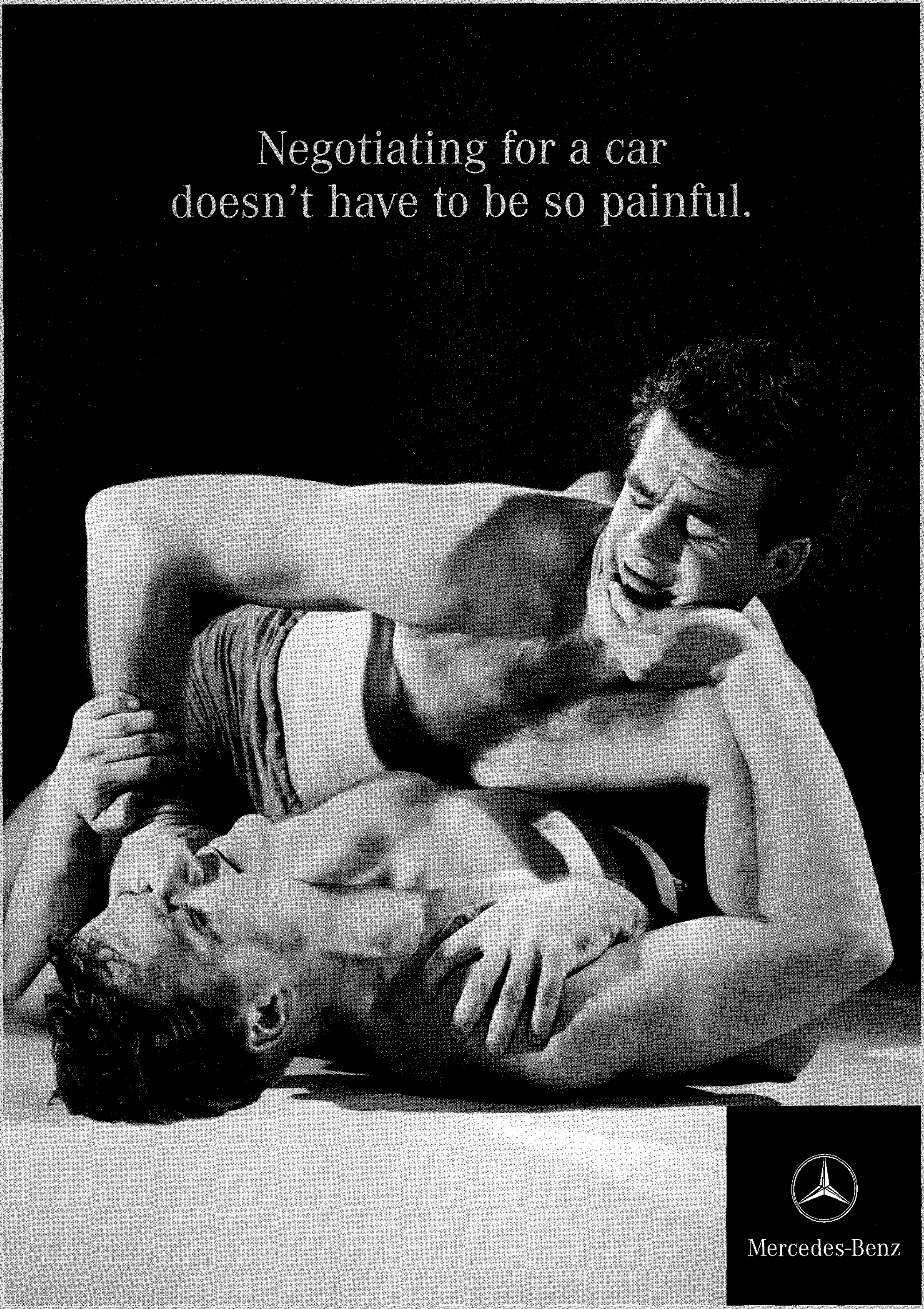
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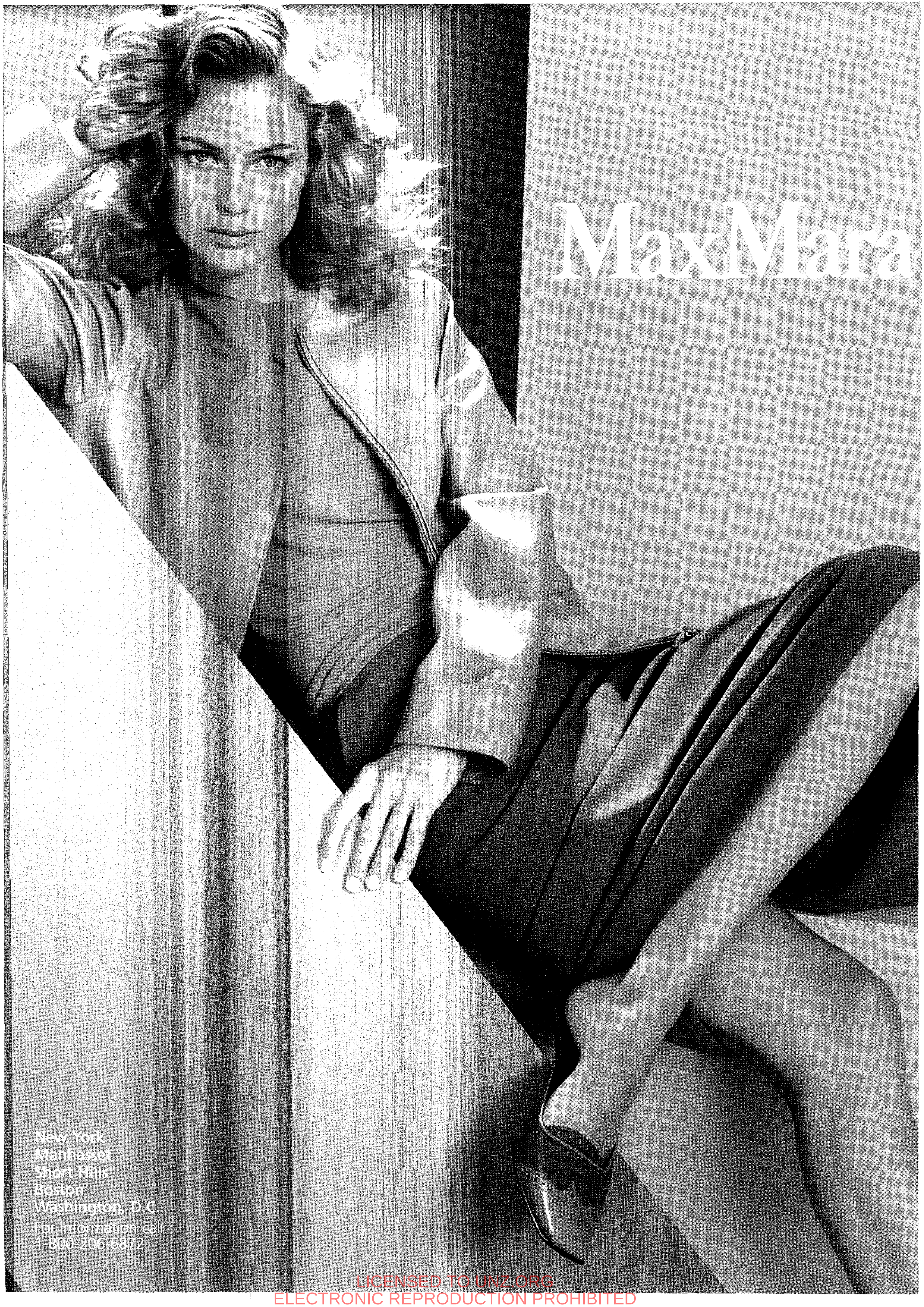

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spring fashion 2000

by mark holgate

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We've seen the first fashions of the new millennium, and we're happy to report that there's nary a unisex space suit among them. Not that designers aren't looking forward. There is a sense of confidence and optimism in the best of the collections that is infectious, resulting in a season that sparkles with the kind of color, embellishment, and upscale luxury we haven't seen for years. Some of our most inventive designers have found a new way to shock—by making beautiful, ladylike dresses. The logo has returned—applied with heavy hand and tongue-in-cheek humor. So, too, has wear-everywhere, go-anywhere denim. All this, plus *Dynasty*-era gloss, opulent accessories, and a great group of up-and-coming designers who are making their way to us thanks to the recent rise of the boutique. If you shop wisely this season, you'll be looking rich for years—no matter what happens to the stock market.

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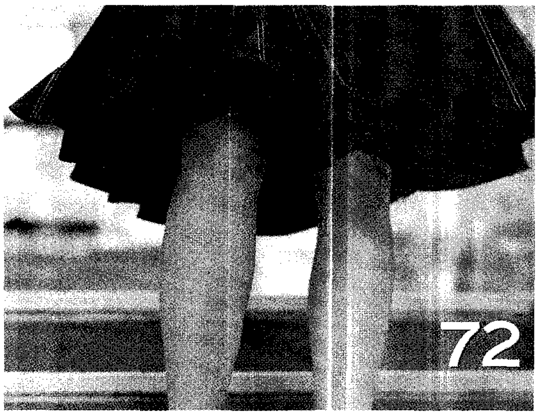

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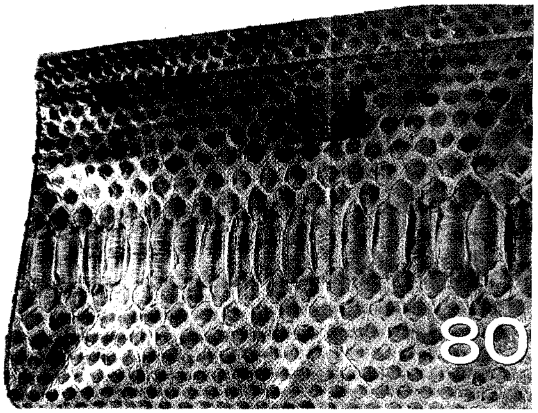

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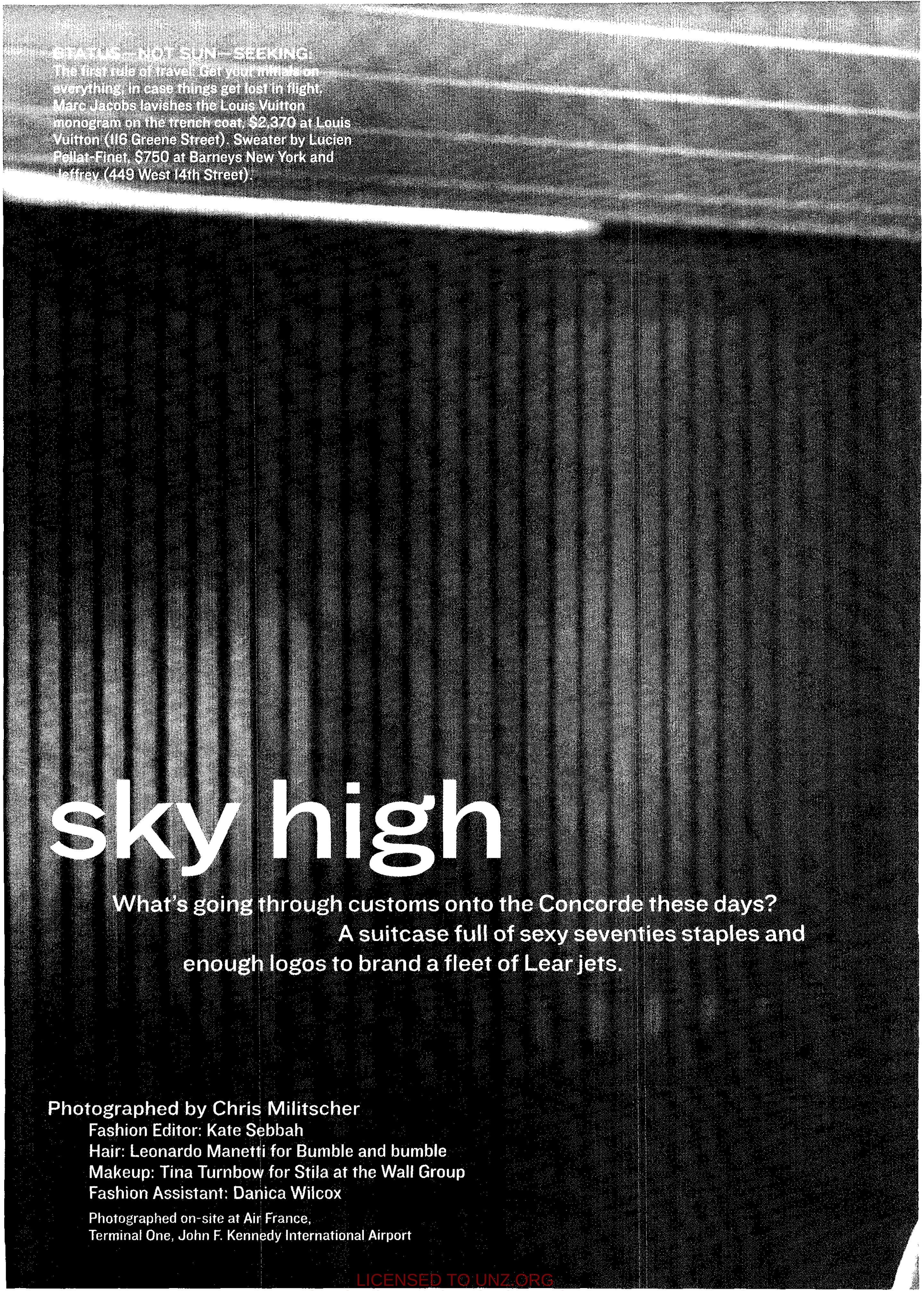

STATUS—NOT SUN—SEEKING: The first rule of travel: Get your initials on everything, in case things get lost in flight. Marc Jacobs lavishes the Louis Vuitton monogram on the trench coat, $2,370 at Louis Vuitton (116 Greene Street). Sweater by Lucien Pellat-Finet, $750 at Barneys New York and Jeffrey (449 West 14th Street).

sky high

What's going through customs onto the Concorde these days? A suitcase full of sexy seventies staples and enough logos to brand a fleet of Lear jets.

Photographed by Chris Militscher
Fashion Editor: Kate Sebbah
Hair: Leonardo Manetti for Bumble and bumble
Makeup: Tina Turnbow for Stila at the Wall Group
Fashion Assistant: Danica Wilcox
Photographed on-site at Air France,
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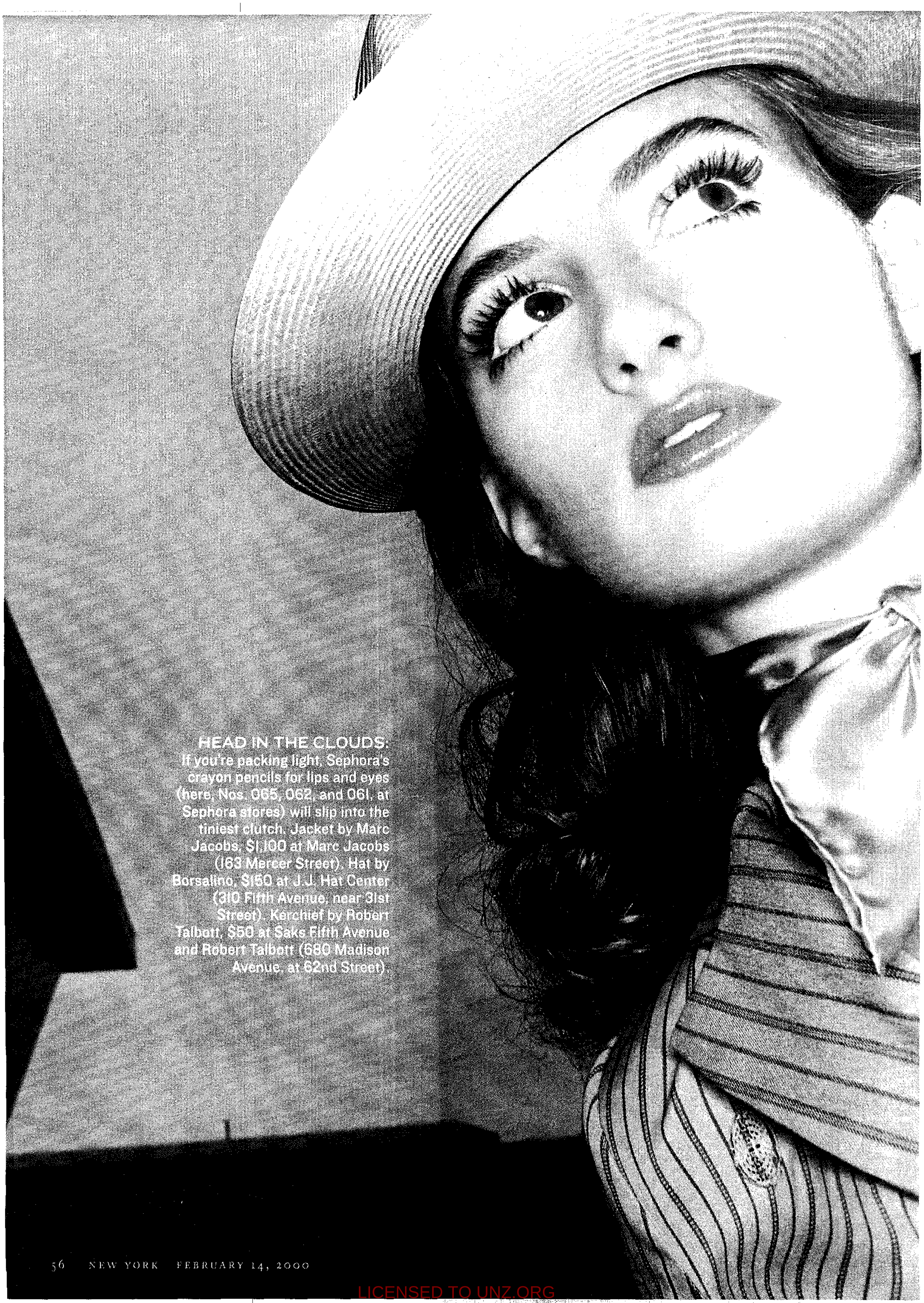
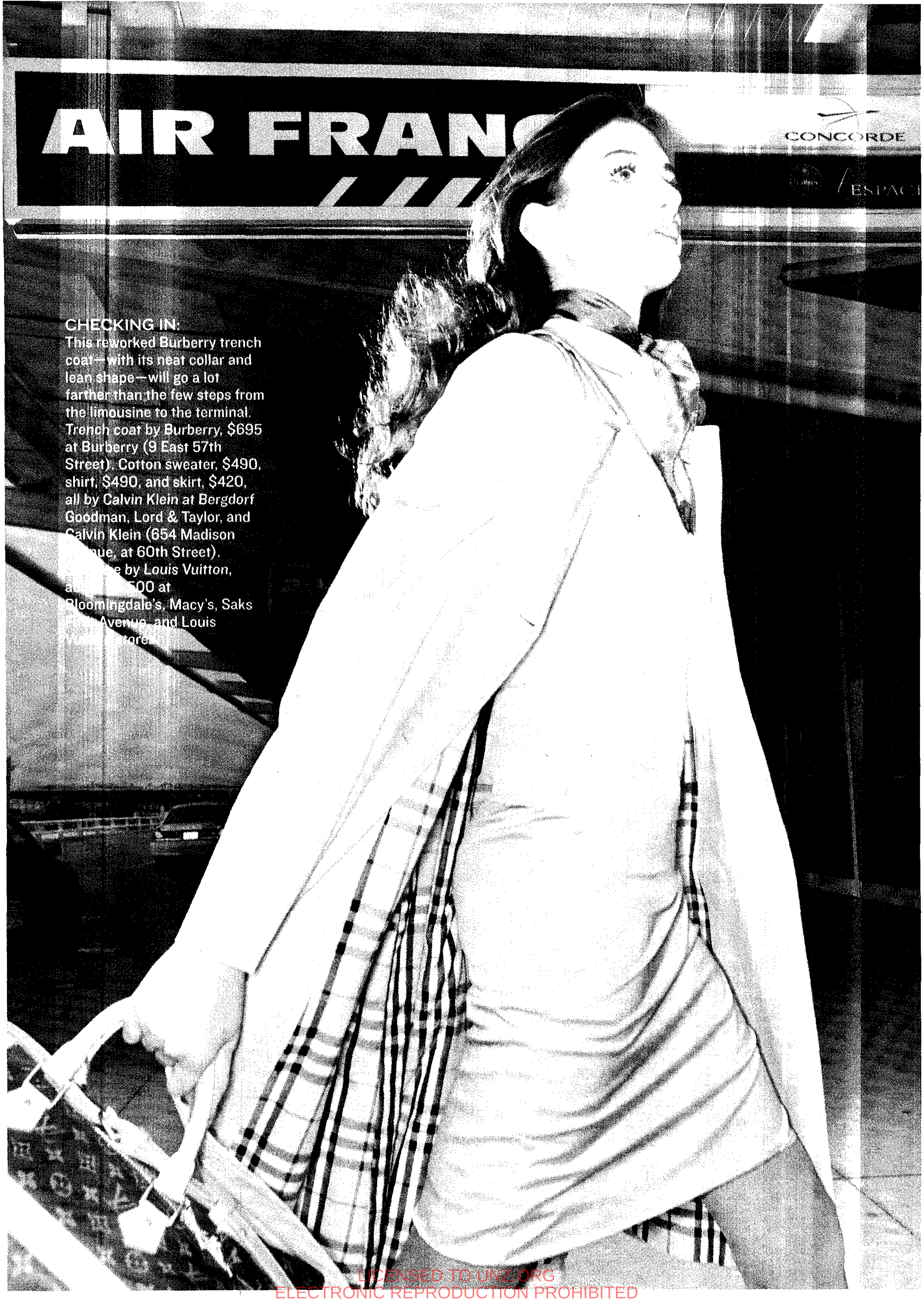
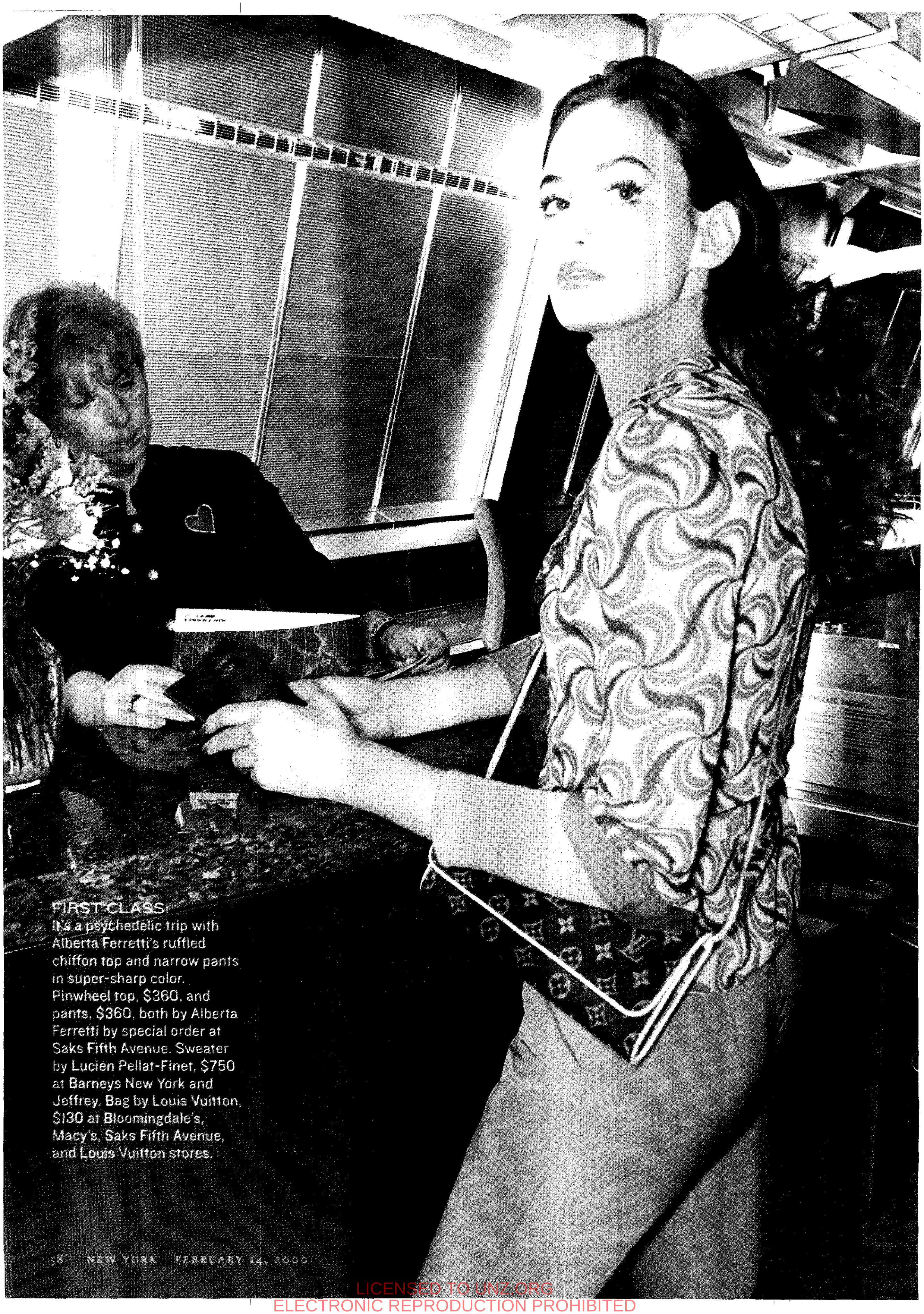


HEAD IN THE CLOUDS: If you're packing light, Sephora's crayon pencils for lips and eyes (here, Nos. 065, 062, and 061, at Sephora stores) will slip into the tiniest clutch. Jacket by Marc Jacobs, $1,100 at Marc Jacobs (163 Mercer Street). Hat by Borsalino, $150 at J.J. Hat Center (310 Fifth Avenue, near 31st Street). Kerchief by Robert Talbott, $50 at Saks Fifth Avenue and Robert Talbott (680 Madison Avenue, at 62nd Street).



CHECKING IN:
This reworked Burberry trench coat—with its neat collar and lean shape—will go a lot farther than the few steps from the limousine to the terminal. Trench coat by Burberry, $695 at Burberry (9 East 57th Street). Cotton sweater, $490, shirt, $490, and skirt, $420, all by Calvin Klein at Bergdorf Goodman, Lord & Taylor, and Calvin Klein (654 Madison Avenue, at 60th Street). [illegible] by Louis Vuitton, [illegible]500 at Bloomingdale's, Macy's, Saks Fifth Avenue, and Louis Vuitton stores.



FIRST CLASS:
It's a psychedelic trip with Alberta Ferretti's ruffled chiffon top and narrow pants in super-sharp color. Pinwheel top, $360, and pants, $360, both by Alberta Ferretti by special order at Saks Fifth Avenue. Sweater by Lucien Pellat-Finet, $750 at Barneys New York and Jeffrey. Bag by Louis Vuitton, $130 at Bloomingdale's, Macy's, Saks Fifth Avenue, and Louis Vuitton stores.

INSTANT UPGRADE: Michael Kors secures denim a place in the VIP lounge with a logo-laden jacket and jeans for Celine. *Denim jacket, $1,025, and matching pants, $720, both by Celine by Michael Kors at Saks Fifth Avenue and Celine (51 East 57th Street). Sweater by Lucien Pellat-Finet, $1,260 at Barneys New York and Jeffrey.*

READY TO FLY: A glass of champagne, a Concorde to Paris, and Narciso Rodriguez for Loewe's sleek suede dress. Does traveling get any better than this? Suede dress by Loewe, $1,125, by special order at 212-931-2000. Silk sweater by Henri Bendel, $98 at Henri Bendel. Belt by Prada, $178 at Prada stores. Shoes by Marc Jacobs, $380 at Bloomingdale's and Marc Jacobs. Double-compartment tote by Burberry, $395 at Burberry. Sunglasses by Oliver Peoples, $305 at Oliver Peoples Opticians (366 West Broadway).

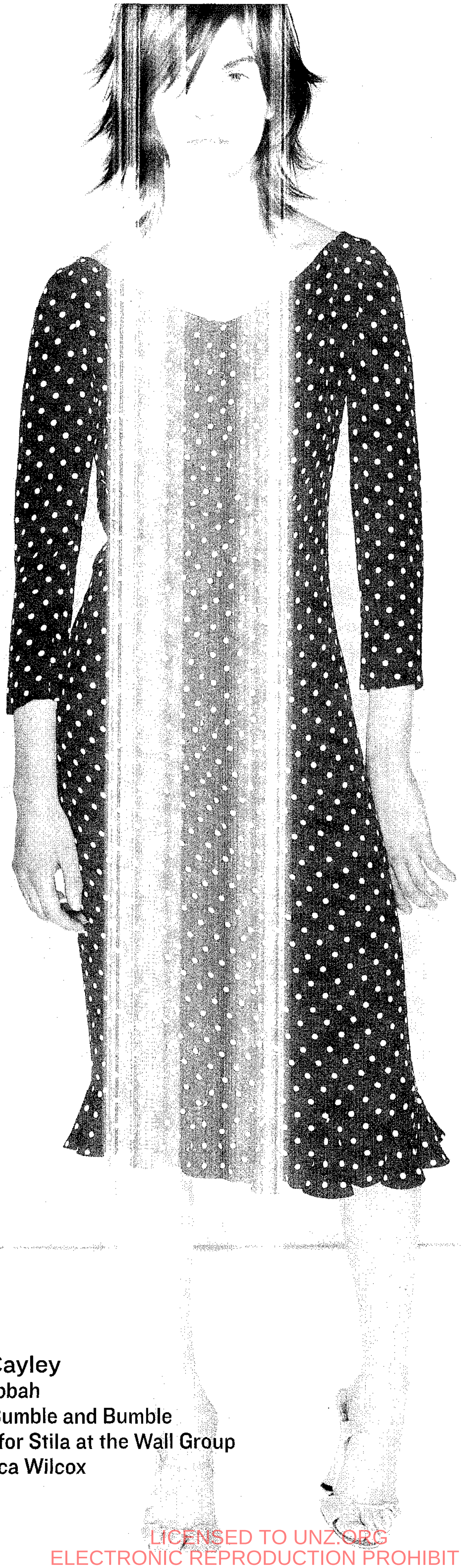
NOW BOARDING: Ladies first! Miuccia Prada freshens up spring's essential accessories: seriously oversize shades and a handheld bag. Chiffon dress, $1,070, bowling bag, $800, and sunglasses, $190, all by Prada at Prada stores. He wears a cashmere turtleneck by Prada, $620 at Prada stores. Pants by BOSS Hugo Boss, $125 at Bloomingdale's, Macy's, and Saks Fifth Avenue. Shoes by Camper, from $140 at Barneys New York and Bloomingdale's.

ENJOY THE FLIGHT:
Now, if only they'd show *Valley of the Dolls* as the in-flight movie. Jacket, $470, turtleneck, $260, and pleated skirt, $480, all by Miu Miu at Barneys New York. Turtleneck and skirt also at Miu Miu SoHo (100 Prince Street). Aviator sunglasses by Fendi, $200 at Fendi (720 Fifth Avenue, at 56th Street). In this story, all tights by Fogal of Switzerland, $23 at Bergdorf Goodman and Fogal of Switzerland stores.

EUGENIE MCCARTHY,
19, Dallas
Veronique Branquinho's retro-fifties dress would be great for a prom—as long as they played "Rock and Roll High School" rather than Celine Dion. Cotton dress by Veronique Branquinho, $500 at Barneys New York and Bergdorf Goodman. Pumps by Olivier Theyskens, $330 at Bergdorf Goodman and Bagutta (402 West Broadway).

all dressed up

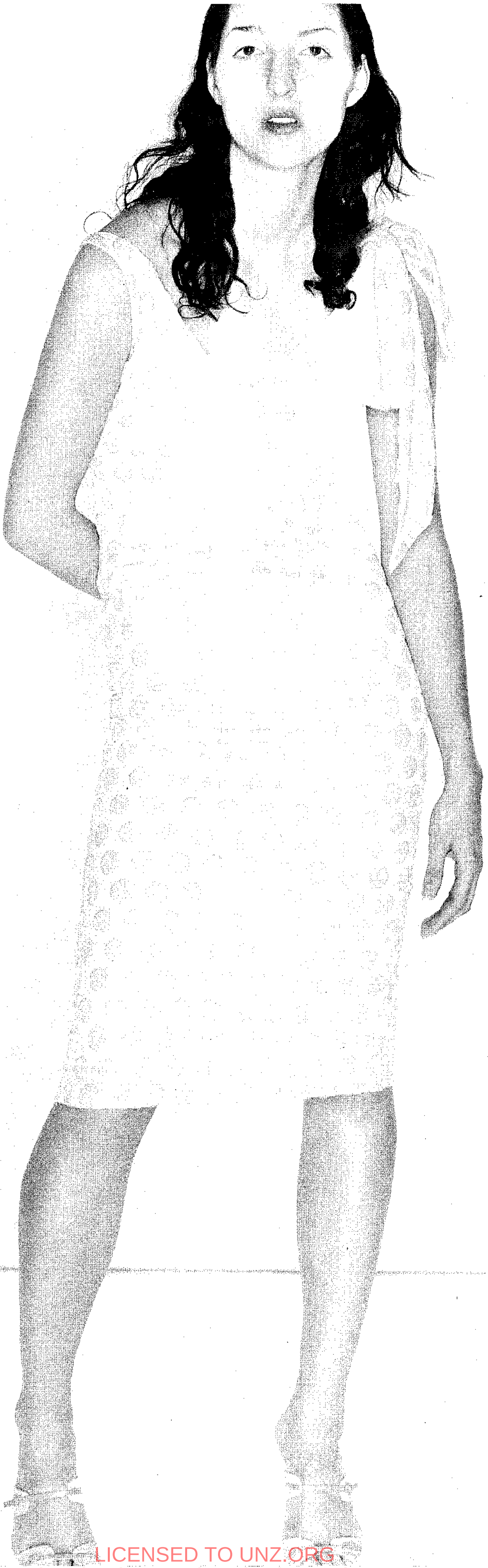
They might look like the clothes your mother used to wear, but did she ever look so cool in them? Eight up-and-coming models—more at ease with downtown dress codes—try on spring's new ladylike chic.

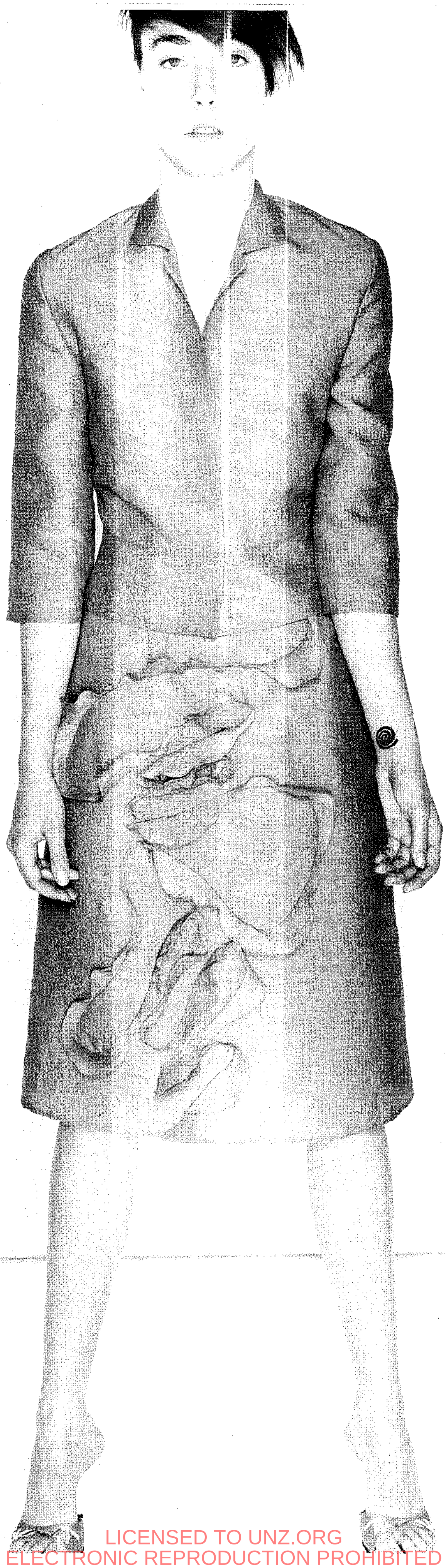


ANOUCK LEPÈRE,
20, Belgium
Pretty cool just took on a whole new meaning: Valentino adorns one of his trademark red dresses with polka dots and a ruffled hem. Dress by Valentino Boutique, $1,990 at Bergdorf Goodman, Saks Fifth Avenue, and Valentino Boutique (747 Madison Avenue, at 65th Street). Mules by Manolo Blahnik, $465 at Bergdorf Goodman and Manolo Blahnik (31 West 54th Street).

Photographed by Alex Cayley
Fashion Editor: Kate Sebbah
Hair: Dennis Lanni for Bumble and Bumble
Makeup: Tina Turnbow for Stila at the Wall Group
Fashion Assistant: Danica Wilcox

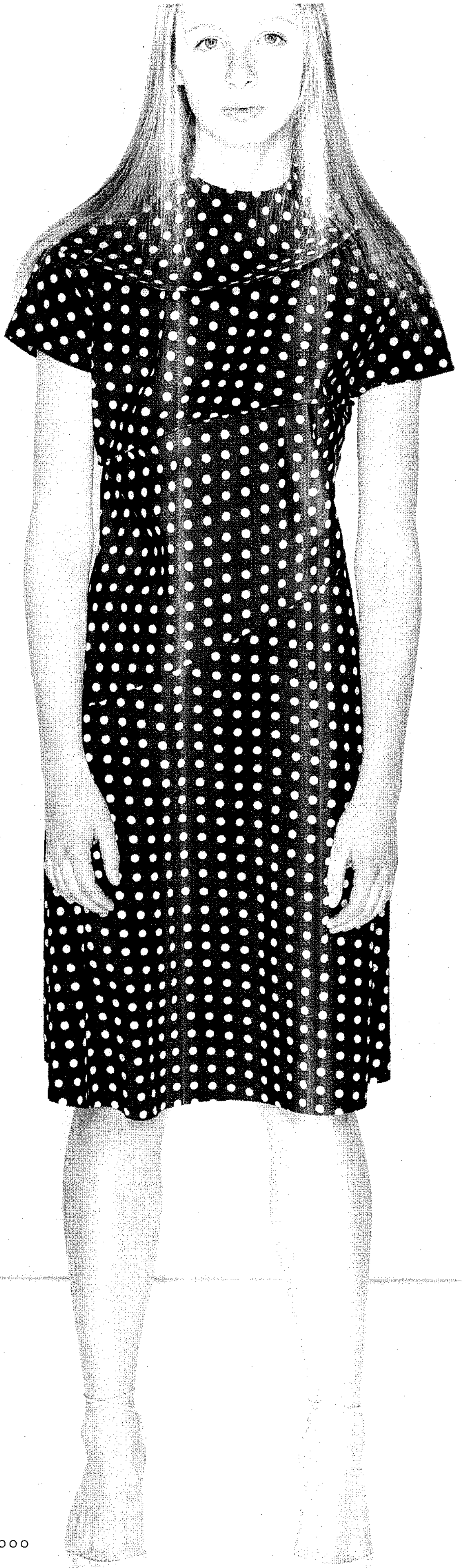
CORALIE STANTON,
19, Maine
Portrait of a lady: Clements Ribeiro decorates a dévoré-velvet cocktail dress with a bow neckline. Velvet dress by Clements Ribeiro, $820 at Barneys New York, Kirna Zabête (96 Greene Street), and Linda Dresner (484 Park Avenue, near 59th Street). Mules by Manolo Blahnik for Cerruti, $450 at Cerruti (789 Madison Avenue, near 67th Street).

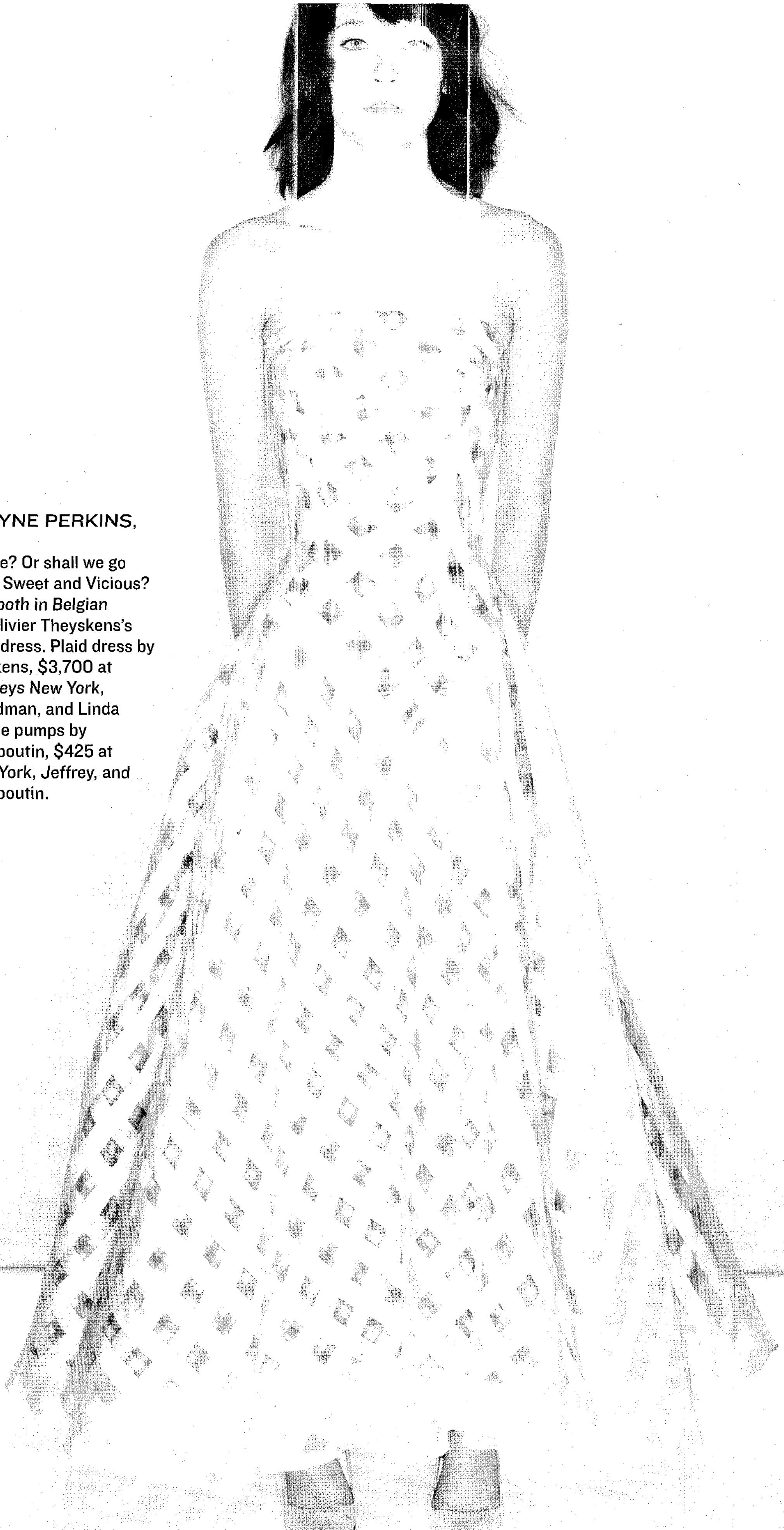




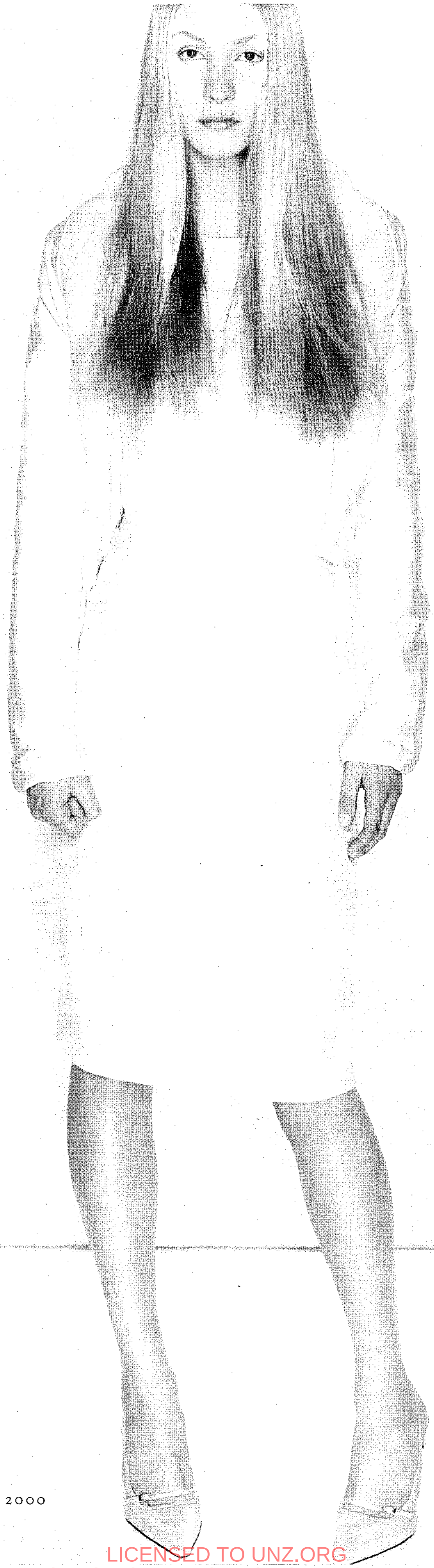
BIANCA CASADY,
17, Hawaii
Whether you lunch at The Four Seasons or at Fressen, this TSE New York suit—with three-quarter-length sleeves and ruffled skirt—will fit the bill. Silk jacket, $695, and skirt, $895, both by TSE New York by Hussein Chalayan at Barneys New York, Bergdorf Goodman, select Saks Fifth Avenue stores, and TSE (827 Madison Avenue, at 69th Street). Embroidered mules by Gunmetal, $295 at Jeffrey (449 West 14th Street), Neiman Marcus, and Saks Fifth Avenue.

JANA SUSKOVA,
17, Czech Republic
From a collection that's as sweet as it is experimental, Junya Watanabe adds a wired collar to a pretty polka-dot dress. Dress by Junya Watanabe, $900 at Barneys New York and Comme des Garçons (520 West 22nd Street). Shoes by Christian Louboutin, $450 at Barneys New York, Jeffrey, and Christian Louboutin (941 Madison Avenue, near 75th Street).

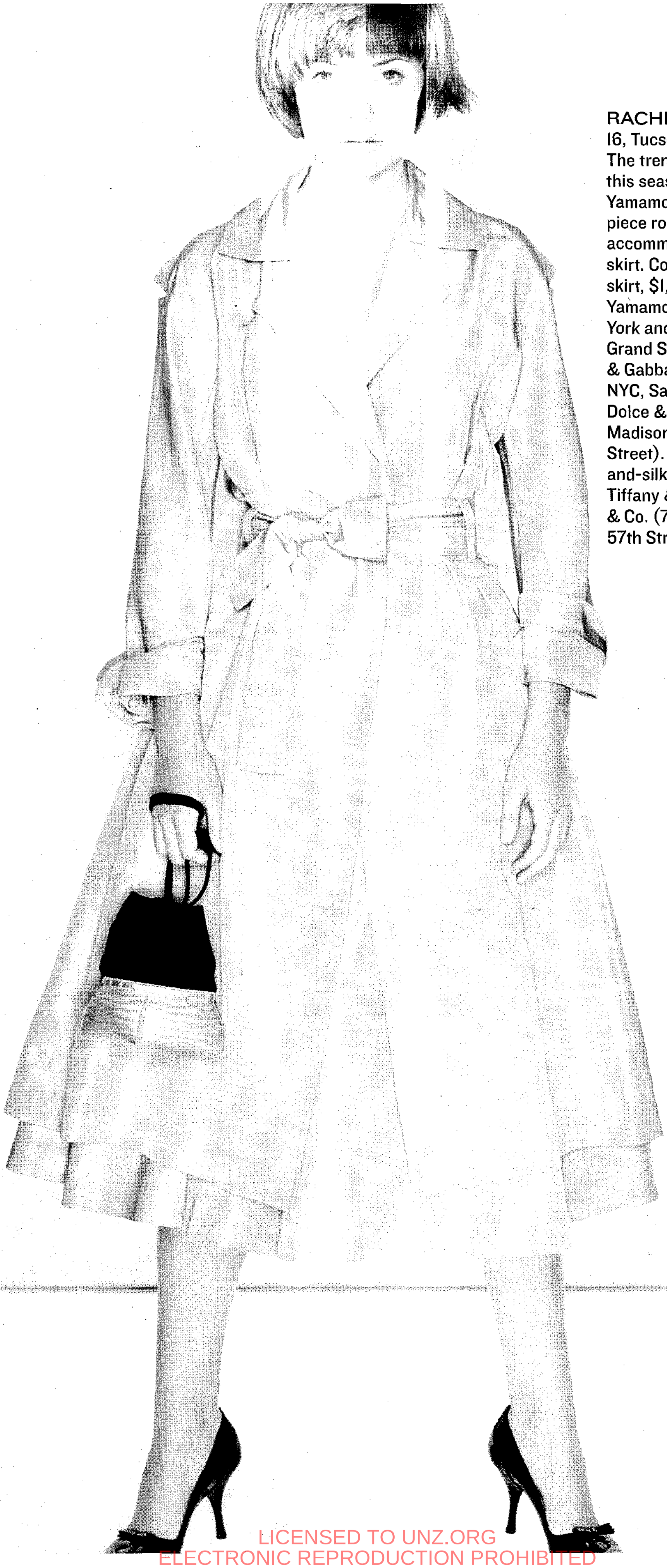




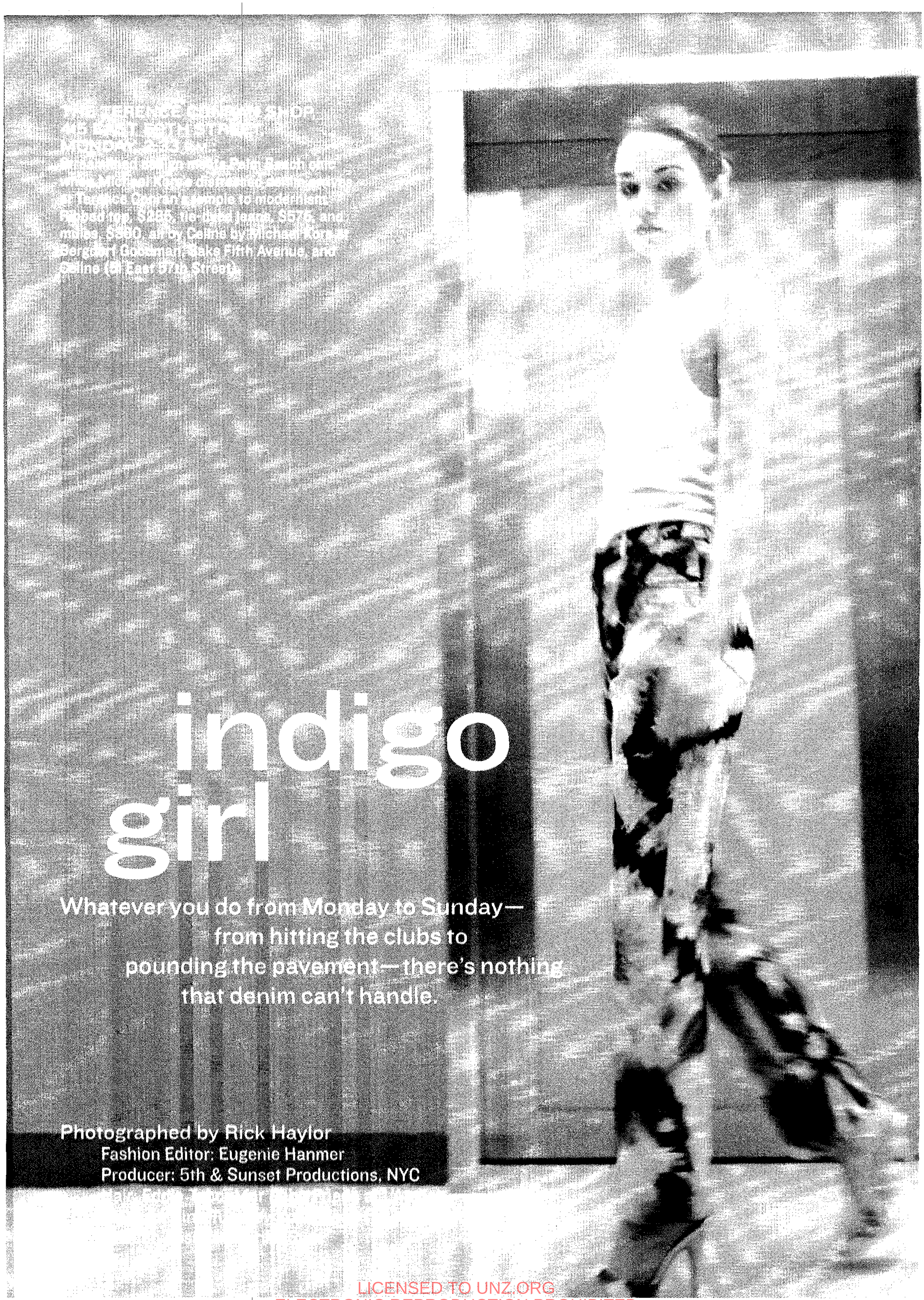
BONNY JAYNE PERKINS,
18, Montana
Shall we dance? Or shall we go grab a spot at Sweet and Vicious? *You could do both in Belgian* wunderkind Olivier Theyskens's boned bodice dress. Plaid dress by Olivier Theyskens, $3,700 at *Bagutta*, Barneys New York, Bergdorf Goodman, and Linda Dresner. Suede pumps by Christian Louboutin, $425 at Barneys New York, Jeffrey, and Christian Louboutin.



ERIKA WALL,
19, Sweden
Who knew that Comme des Garçons—a label renowned for challenging convention—could be this wearable? Rei Kawakubo hits Park Avenue with her version of the classic dress-and-jacket combination. Wool dress, $710, and jacket, $740, both Comme des Garçons by Rei Kawakubo at Barneys New York, Bergdorf Goodman, and Comme des Garçons. Patent-leather slingbacks by Casadei, $305 at Barneys New York, Bergdorf Goodman, and Chuckies NYC.



RACHEL CROOK,
16, Tucson
The trench coat is everywhere this season, but Yohji Yamamoto turns this functional piece romantic by cutting it to accommodate a full, swirling skirt. Coat, $1,245, and full skirt, $1,160, both by Yohji Yamamoto at Barneys New York and Yohji Yamamoto (103 Grand Street). Pumps by Dolce & Gabbana, $529 at Chuckies NYC, Saks Fifth Avenue, and Dolce & Gabbana (825 Madison Avenue, near 69th Street). Lacquered-bamboo-and-silk bag by Elsa Peretti for Tiffany & Co., $1,800 at Tiffany & Co. (727 Fifth Avenue, at 57th Street).



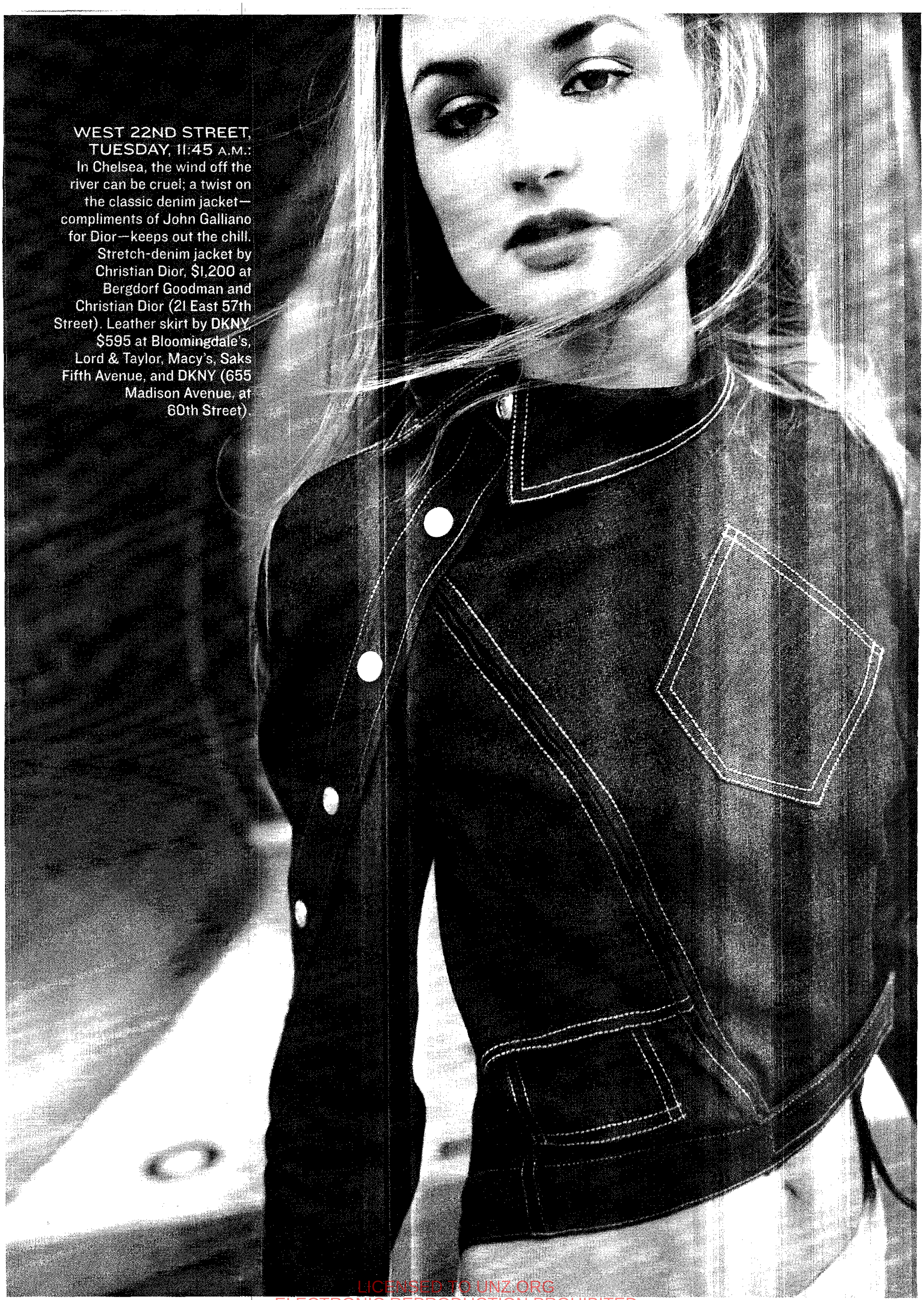
THE TERENCE CONRAN SHOP
415 EAST 59TH STREET
MONDAY, 2:33 P.M.
[illegible] denim meets Palm Beach chic when Michael Kors [illegible] at Terence Conran's temple to modernism. Ribbed top, $285, tie-dyed jeans, $575, and mules, $550, all by Celine by Michael Kors at Bergdorf Goodman, Saks Fifth Avenue, and Celine (51 East 57th Street).

indigo girl

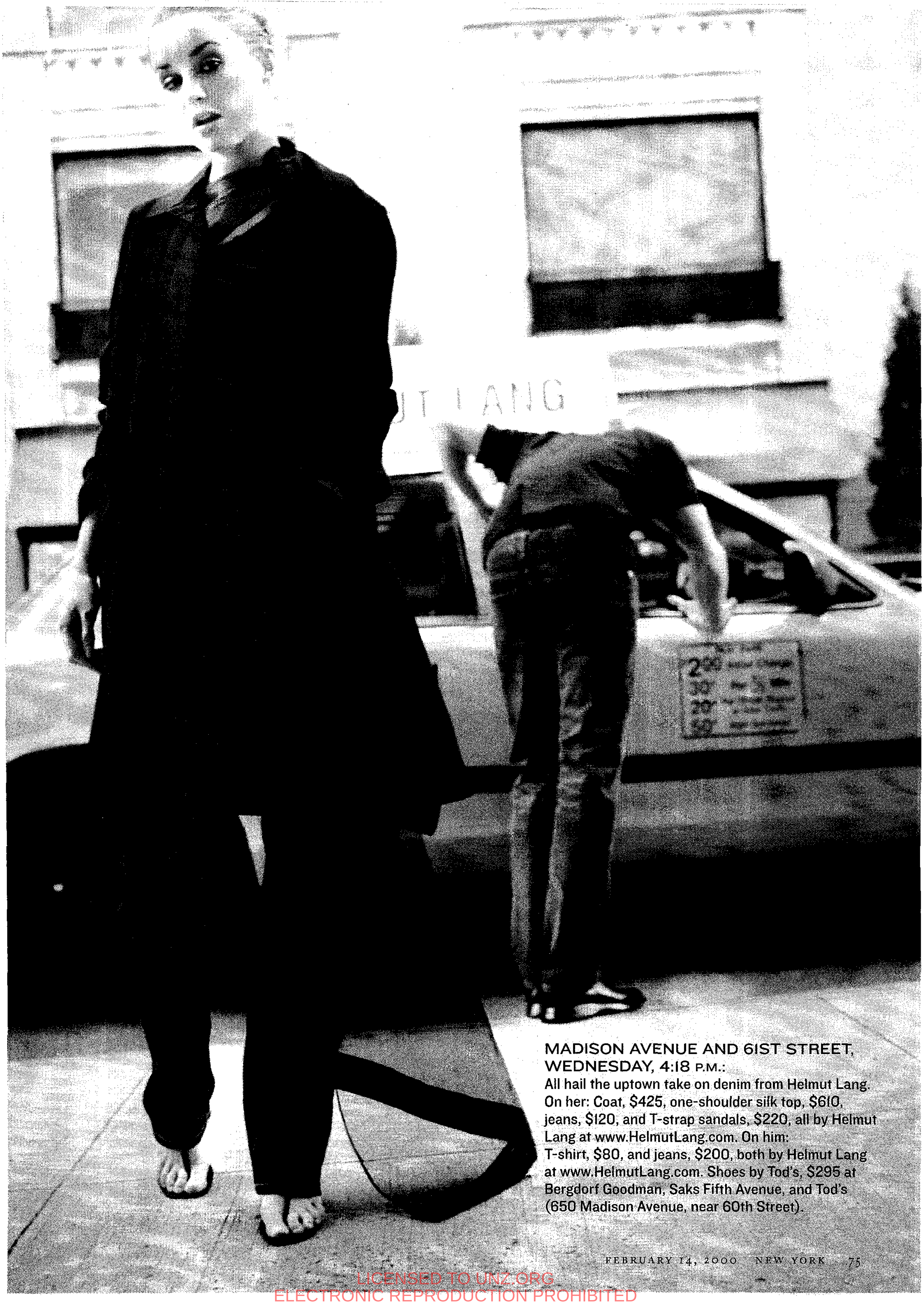
Whatever you do from Monday to Sunday—from hitting the clubs to pounding the pavement—there's nothing that denim can't handle.

Photographed by Rick Haylor
Fashion Editor: Eugenie Hanmer
Producer: 5th & Sunset Productions, NYC
[illegible]

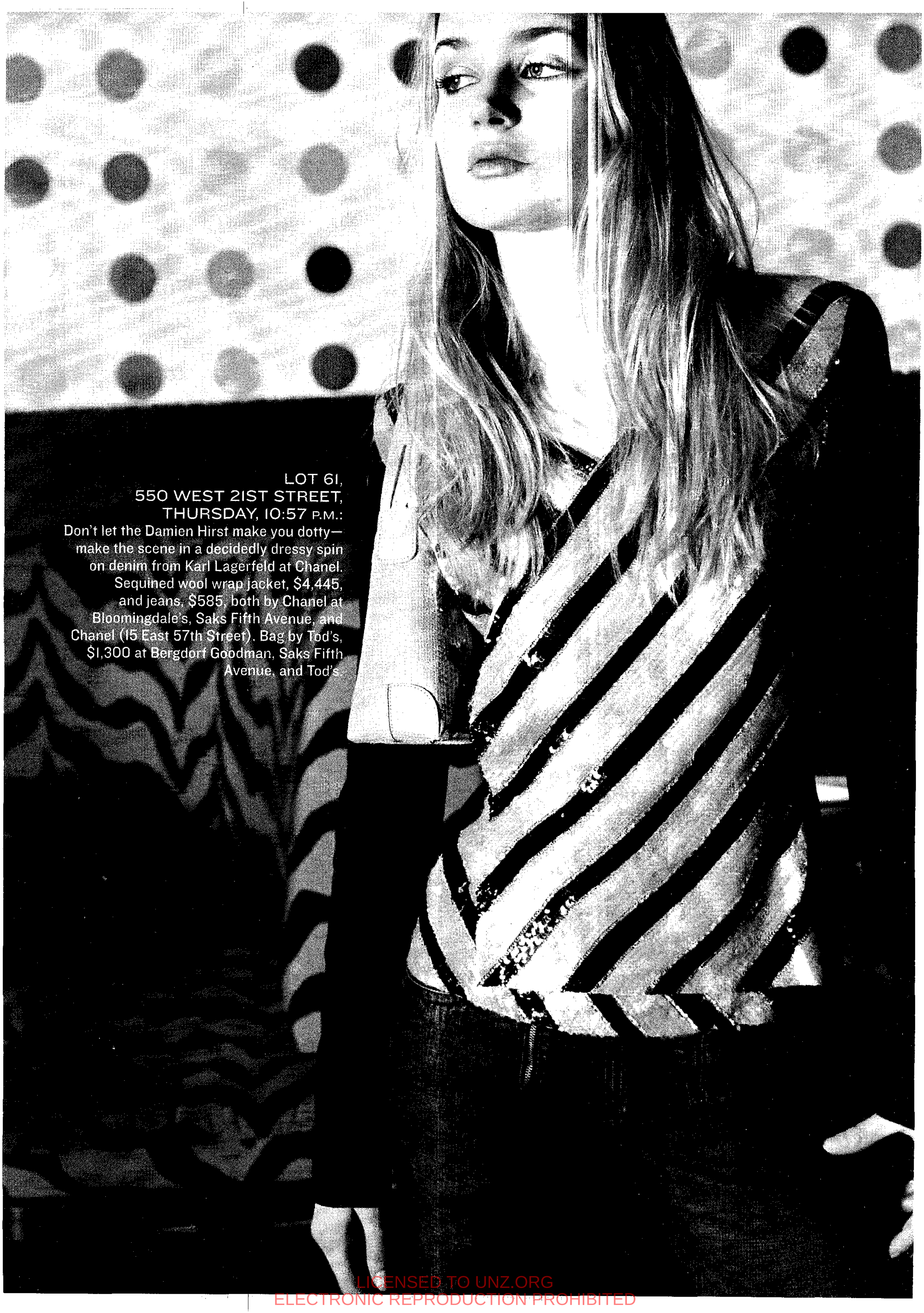
THE TERENCE CONRAN SHOP, MONDAY, 4:41 P.M.: A full skirt (and presumably, arms full of packages) swings down Conran's sleek stairs. Denim skirt by Hussein Chalayan, $1,150 at Barneys New York, Bergdorf Goodman, and Kirna Zabête (96 Greene Street). Denim sandals by Marc Jacobs, $380 at Barneys New York, Bergdorf Goodman, Bloomingdale's, [illegible] Marc Jacobs ([illegible] Mercer Street).



WEST 22ND STREET, TUESDAY, 11:45 A.M.: In Chelsea, the wind off the river can be cruel; a twist on the classic denim jacket—compliments of John Galliano for Dior—keeps out the chill. Stretch-denim jacket by Christian Dior, $1,200 at Bergdorf Goodman and Christian Dior (21 East 57th Street). Leather skirt by DKNY, $595 at Bloomingdale's, Lord & Taylor, Macy's, Saks Fifth Avenue, and DKNY (655 Madison Avenue, at 60th Street).



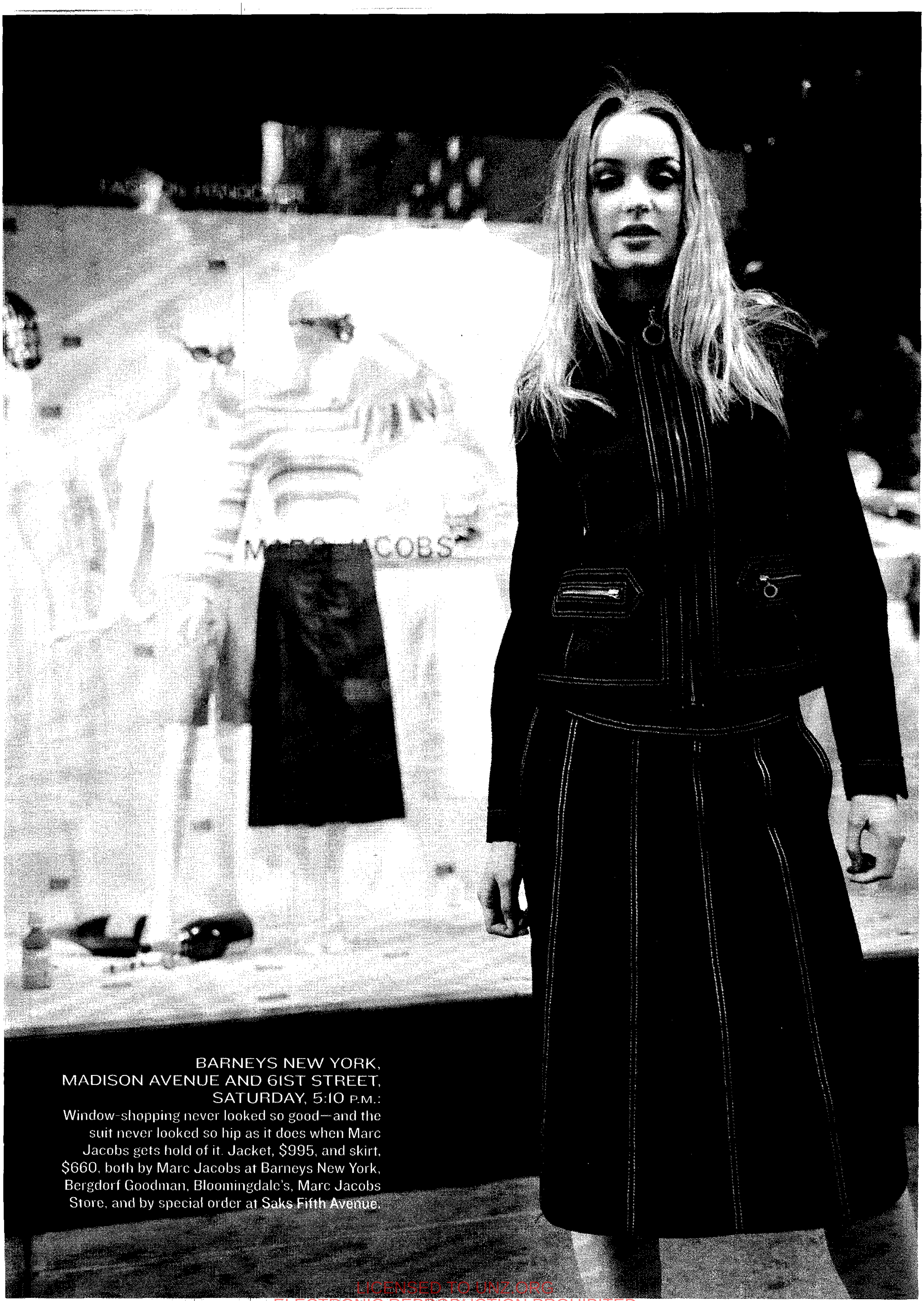
MADISON AVENUE AND 61ST STREET, WEDNESDAY, 4:18 P.M.: All hail the uptown take on denim from Helmut Lang. On her: Coat, $425, one-shoulder silk top, $610, jeans, $120, and T-strap sandals, $220, all by Helmut Lang at www.HelmutLang.com. On him: T-shirt, $80, and jeans, $200, both by Helmut Lang at www.HelmutLang.com. Shoes by Tod's, $295 at Bergdorf Goodman, Saks Fifth Avenue, and Tod's (650 Madison Avenue, near 60th Street).



LOT 61,
550 WEST 21ST STREET,
THURSDAY, 10:57 P.M.:

Don't let the Damien Hirst make you dotty—make the scene in a decidedly dressy spin on denim from Karl Lagerfeld at Chanel. Sequined wool wrap jacket, $4,445, and jeans, $585, both by Chanel at Bloomingdale's, Saks Fifth Avenue, and Chanel (15 East 57th Street). Bag by Tod's, $1,300 at Bergdorf Goodman, Saks Fifth Avenue, and Tod's.

THE 303 GALLERY,
525 WEST 22ND STREET,
FRIDAY, 1:04 P.M.:
Gallery-going takes on a reflective mood. At left: Trench coat by Oscar de la Renta, $2,300 at Bergdorf Goodman and Saks Fifth Avenue. Bag by Fendi, $650 at Barneys New York, Bloomingdale's, Saks Fifth Avenue, and Fendi (720 Fifth Avenue, at 56th Street). Dune alligator thong mules by Manolo Blahnik, $1,050 at Bergdorf Goodman and Manolo Blahnik (31 West 54th Street). At right: Denim jacket by A.P.C., $160 at A.P.C. (131 Mercer Street). Sweater, $740, and skirt, $520, both by Jil Sander at Barneys New York, Bergdorf Goodman, Linda Dresner (484 Park Avenue, near 58th Street), and select Saks Fifth Avenue stores. Sandals by Donna Karan New York, $325 at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Donna Karan Manhasset.



BARNEYS NEW YORK,
MADISON AVENUE AND 61ST STREET,
SATURDAY, 5:10 P.M.:

Window-shopping never looked so good—and the suit never looked so hip as it does when Marc Jacobs gets hold of it. Jacket, $995, and skirt, $660, both by Marc Jacobs at Barneys New York, Bergdorf Goodman, Bloomingdale's, Marc Jacobs Store, and by special order at Saks Fifth Avenue.

BR[illegible]
SU[illegible]
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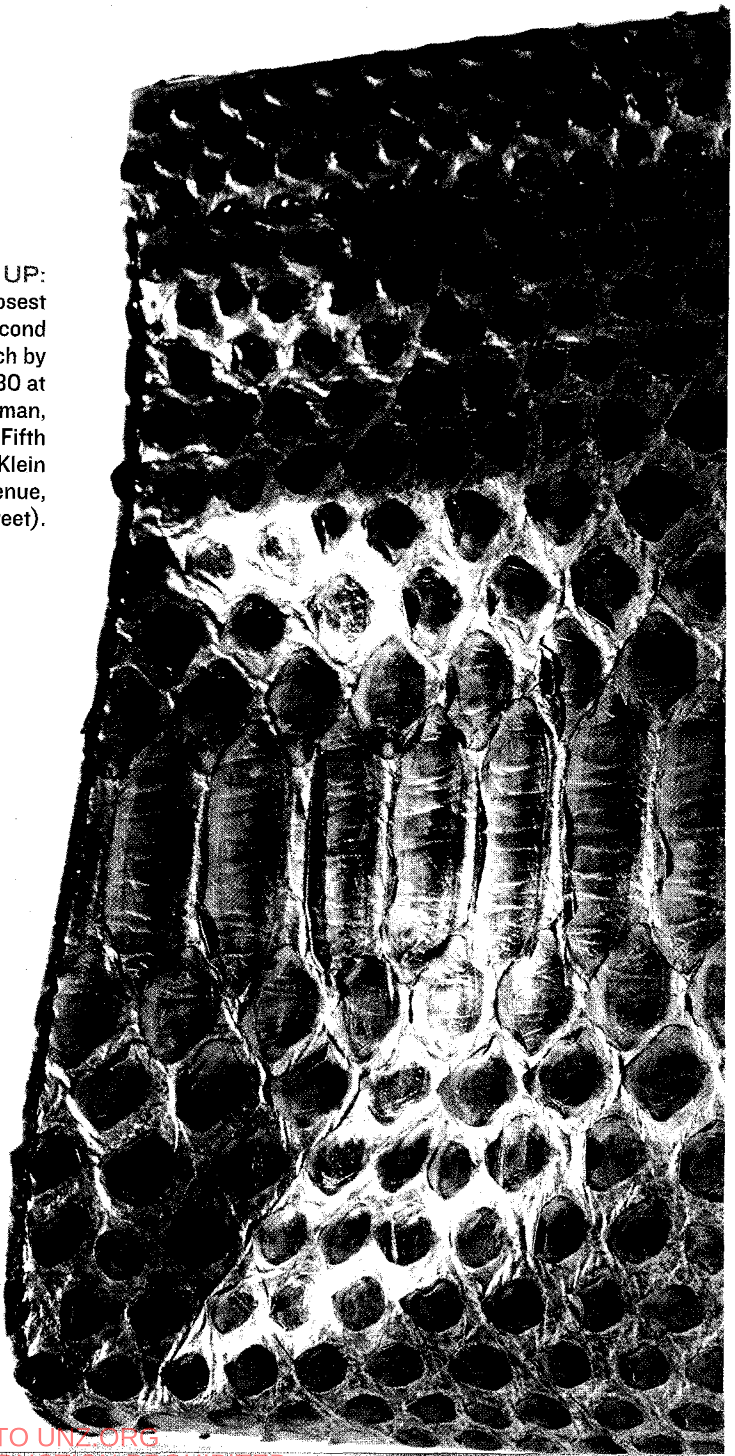
showroom, call [illegible]
Christian Dior, $[illegible] at C[illegible]
by Nicole Farhi, $240 at Nicole Farhi (10 East 60th Street).
Destruction jeans by cK Calvin Klein Jeans, $58 [illegible]
Bloomingdale's, Lord & Taylor, and Macy's.

strike it rich

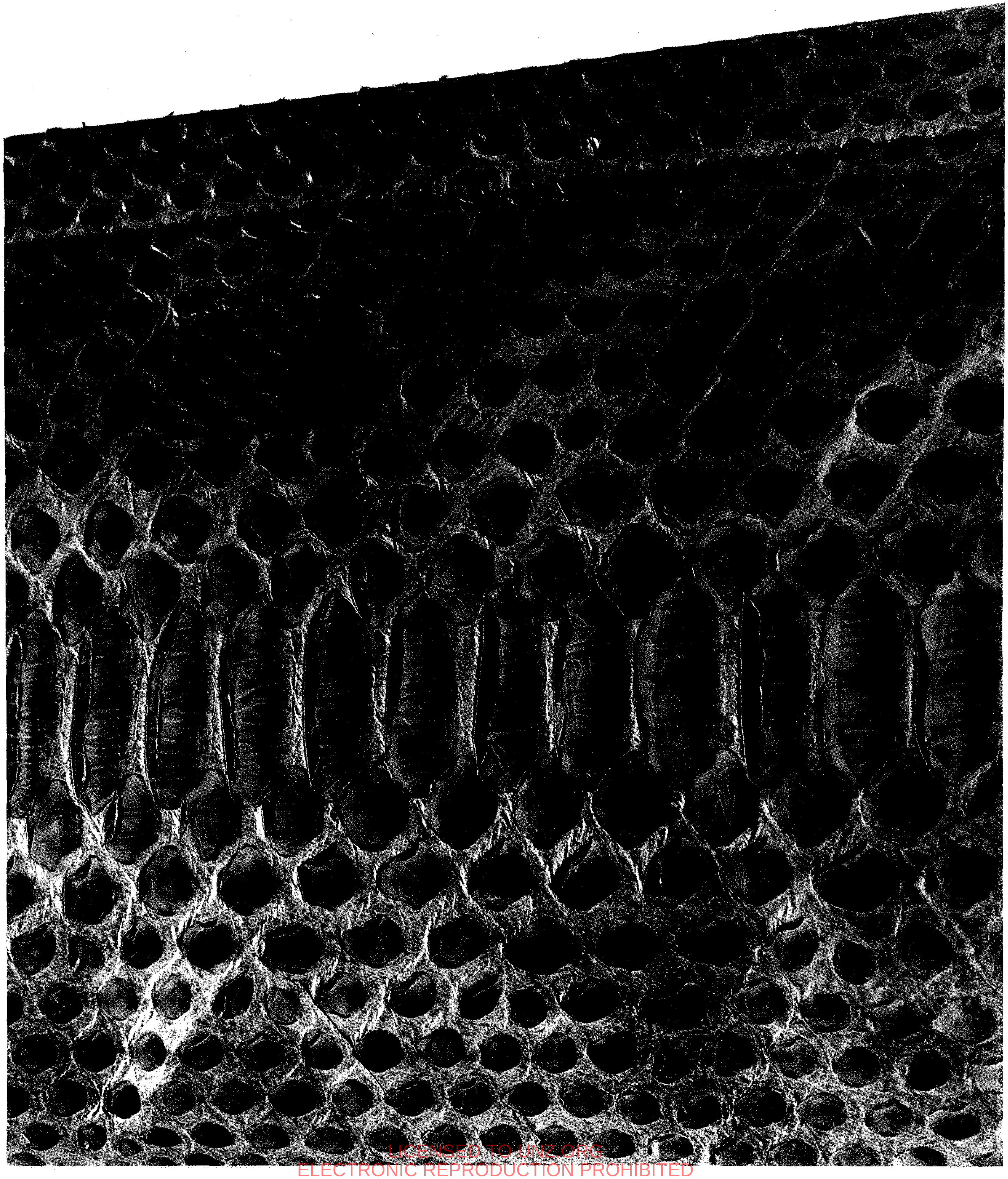
If you thought accessories had been looking pretty luxe lately, prep
hot colors, bold logos, and opulent embellishmen

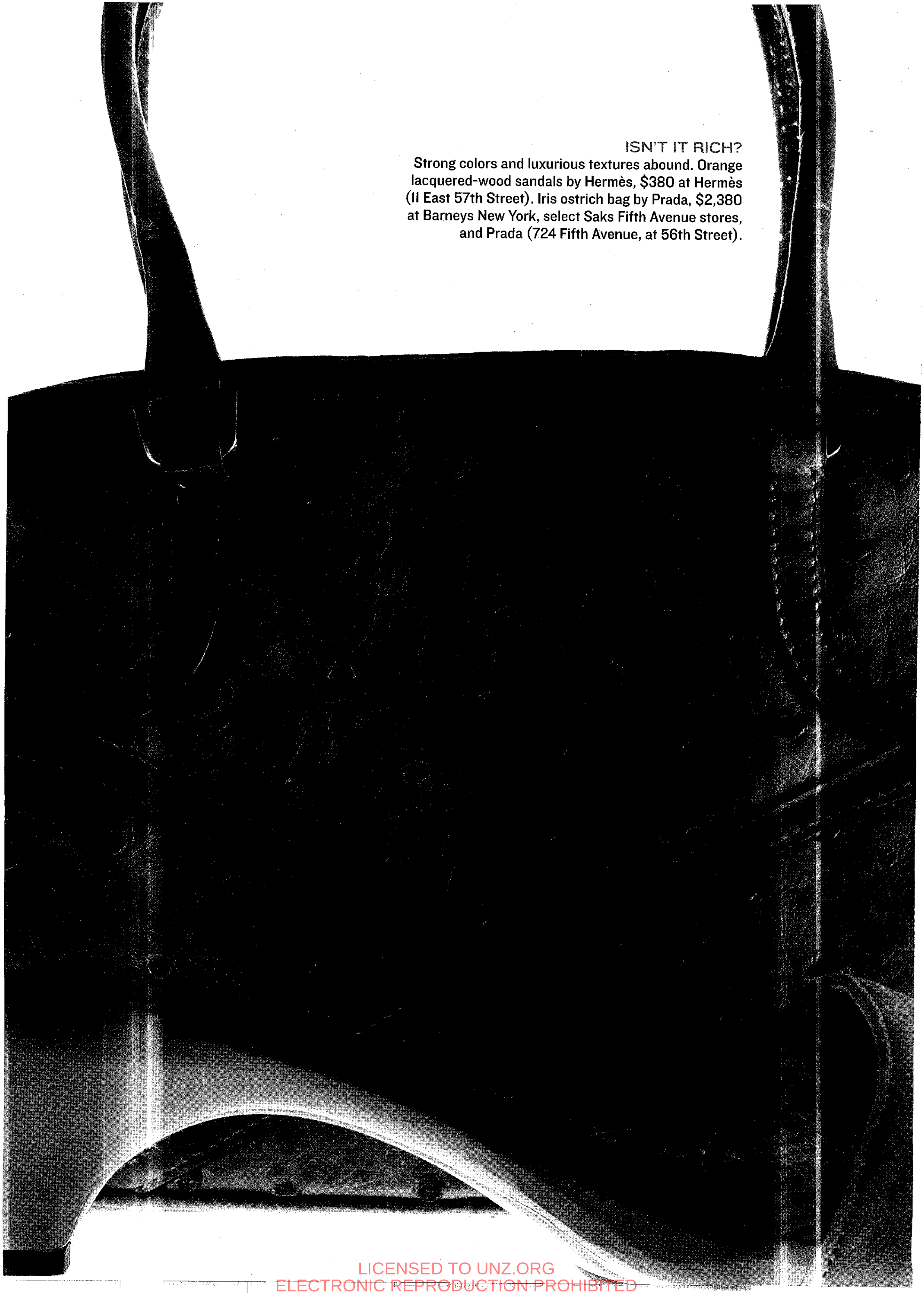
SLITHER UP: This may be the closest thing you'll get to a second skin. Python clutch by Calvin Klein, $580 at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Calvin Klein (654 Madison Avenue, at 60th Street).



Photographed by Carlton Davis
Fashion Editor: Eugenie Hanmer

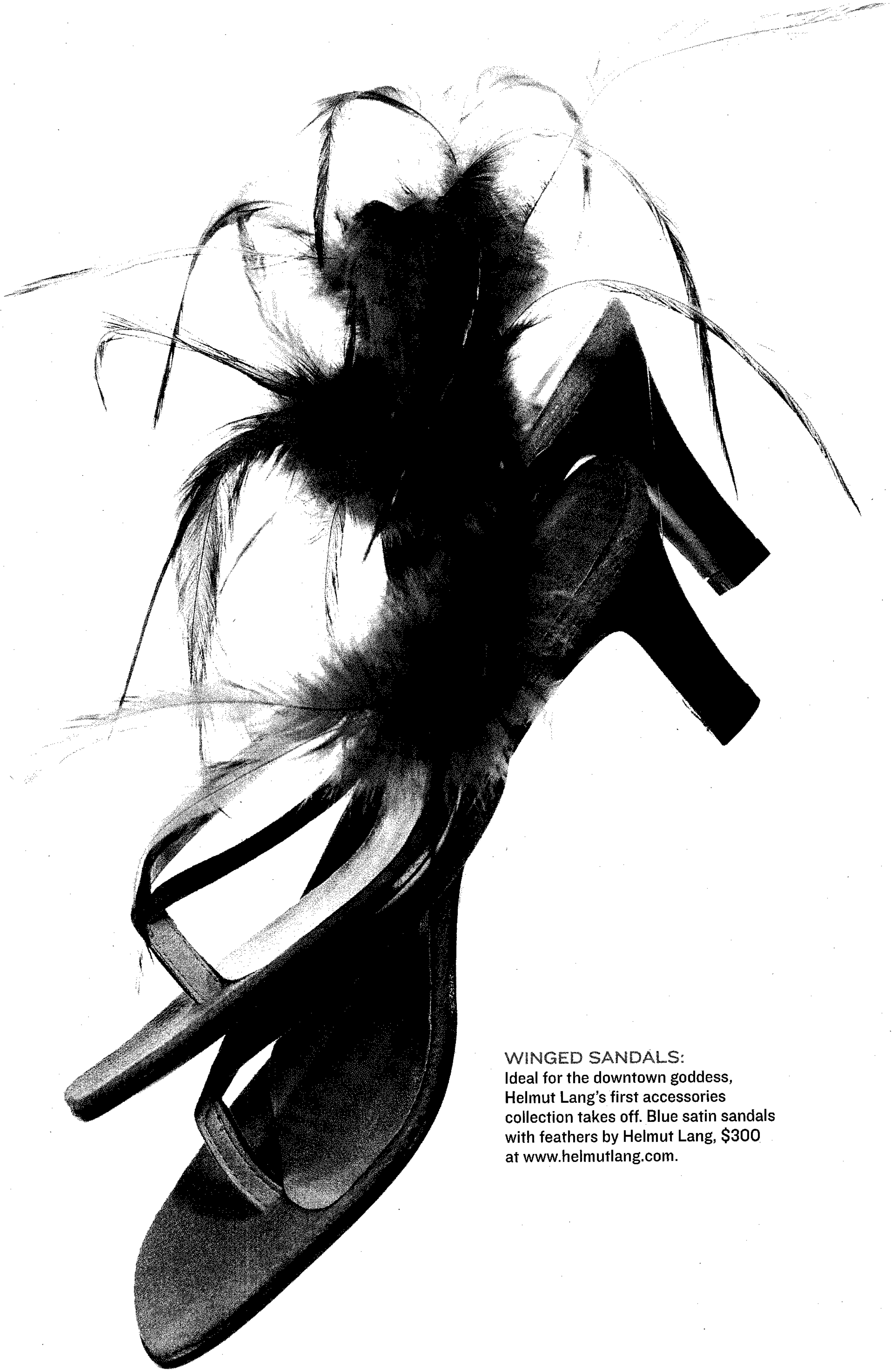
urself for this spring's clutch of exotic leathers,
oming to—and appearing under—a table at Pastis soon . . .





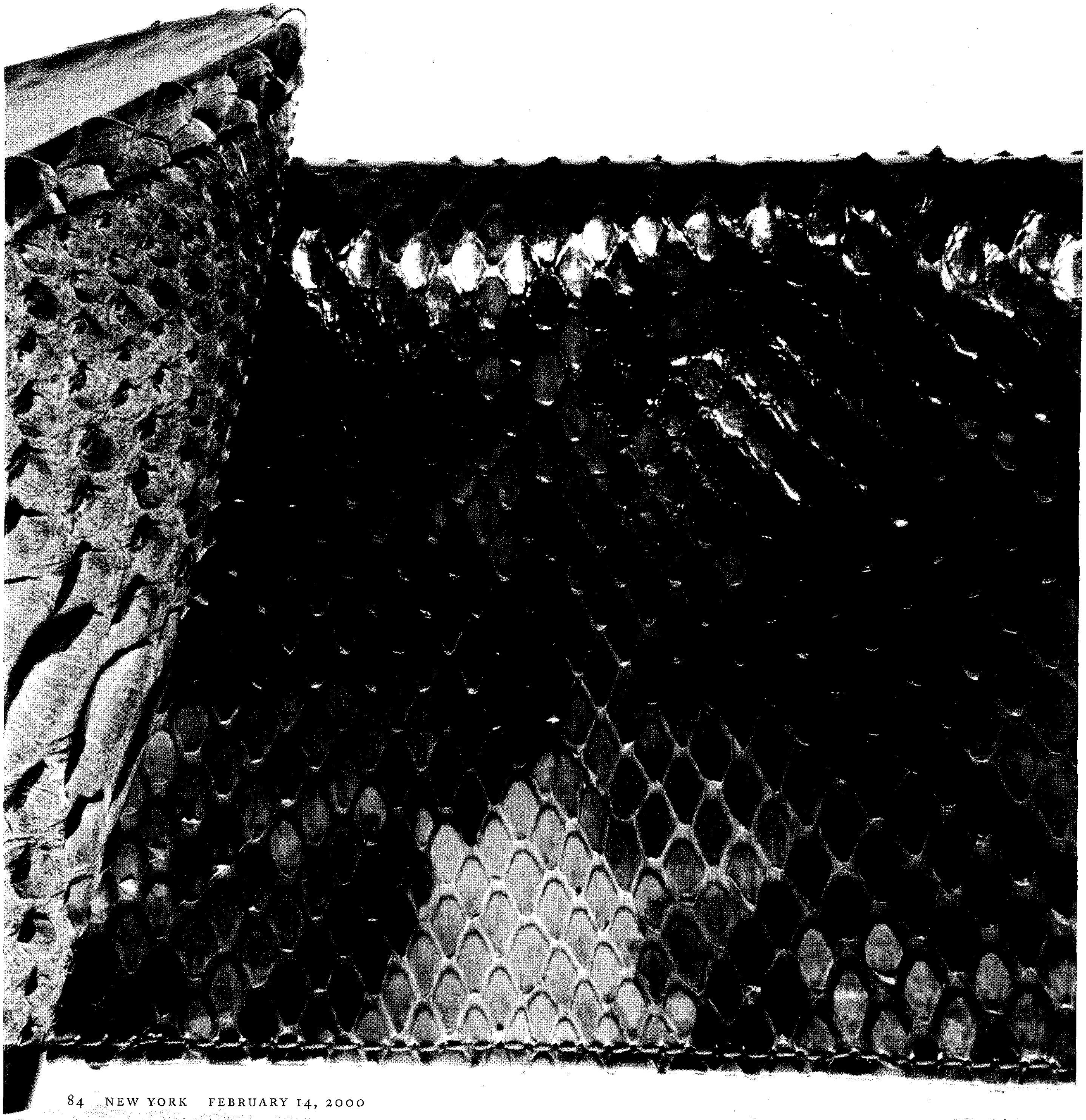
ISN'T IT RICH?

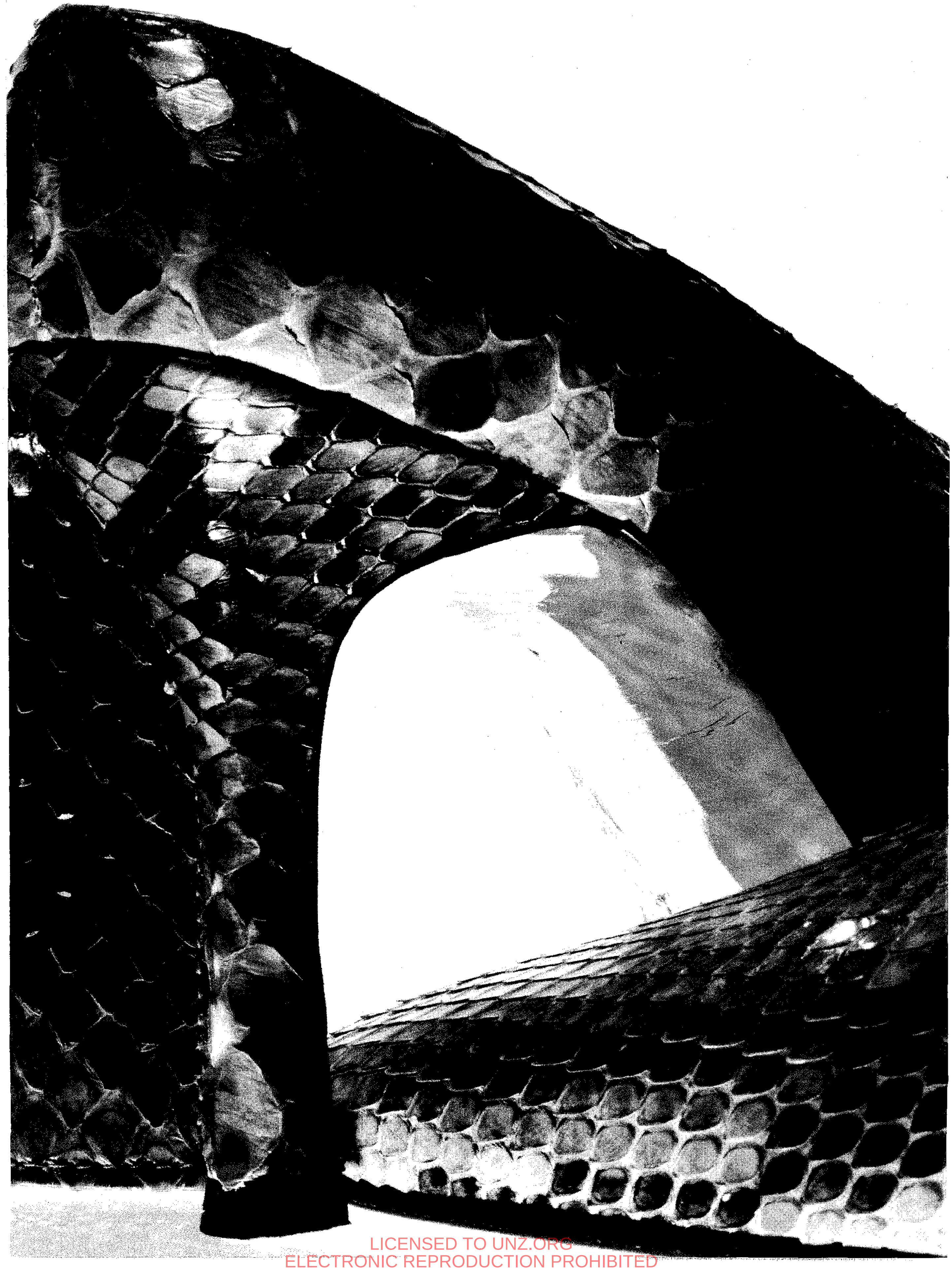
Strong colors and luxurious textures abound. Orange lacquered-wood sandals by Hermès, $380 at Hermès (11 East 57th Street). Iris ostrich bag by Prada, $2,380 at Barneys New York, select Saks Fifth Avenue stores, and Prada (724 Fifth Avenue, at 56th Street).

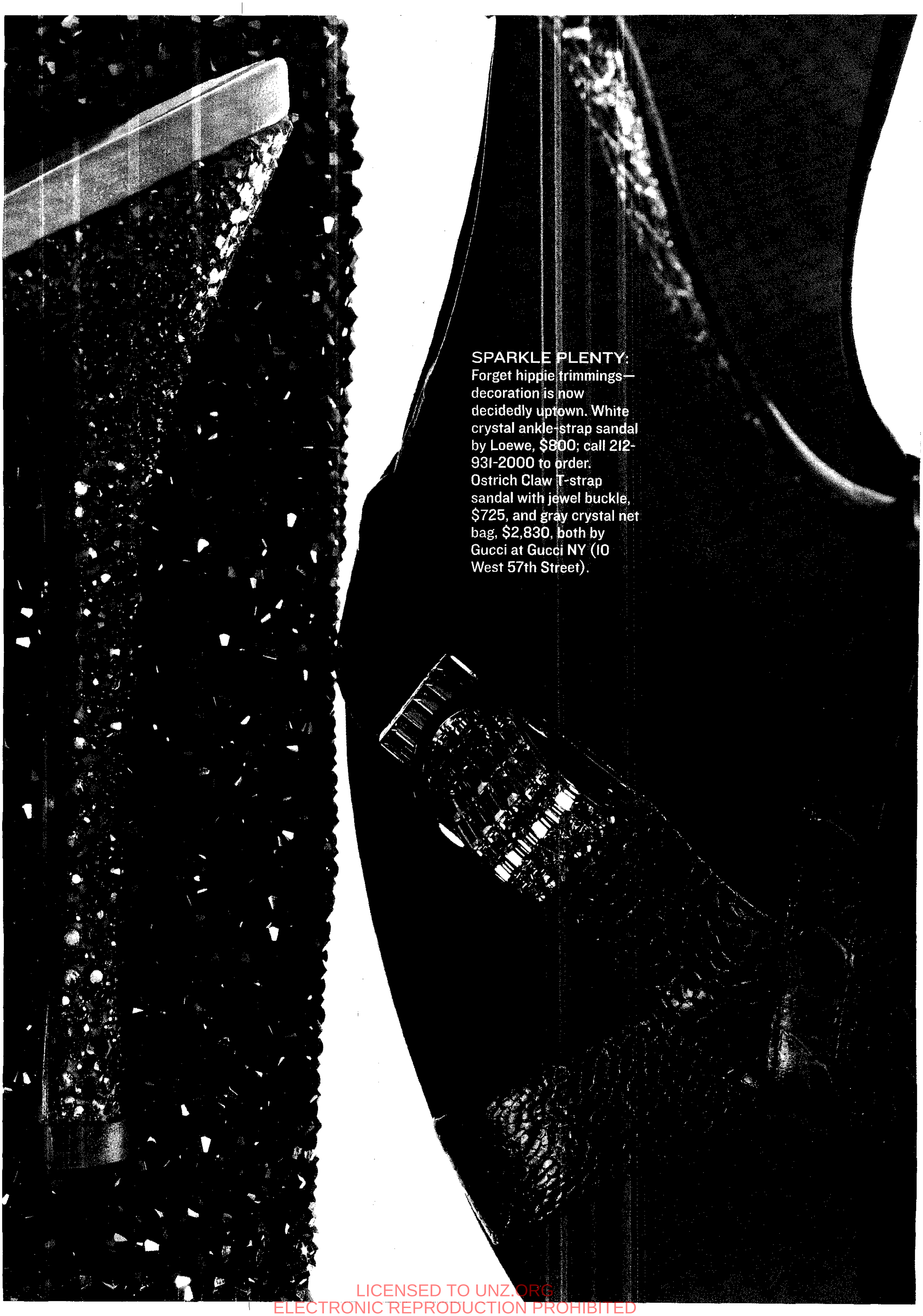


WINGED SANDALS:
Ideal for the downtown goddess, Helmut Lang's first accessories collection takes off. Blue satin sandals with feathers by Helmut Lang, $300 at www.helmutlang.com.

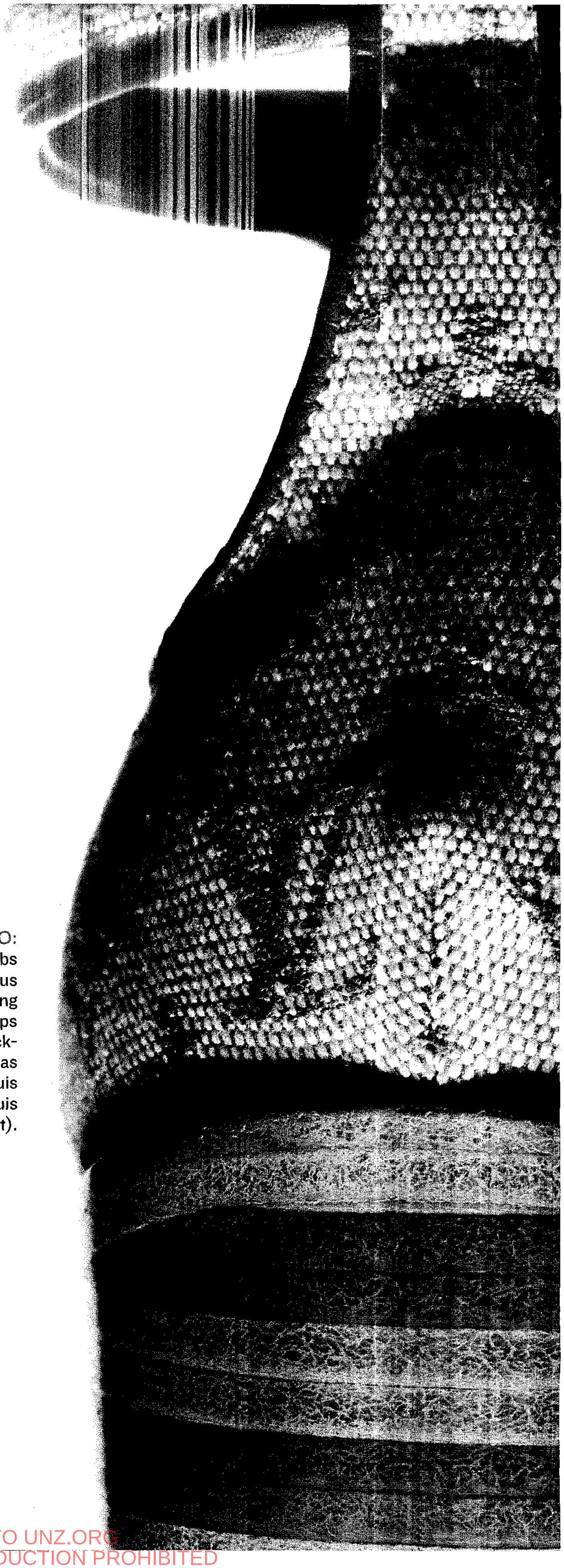
PERFECT FOR LOUNGE LIZARDS: Coral python wedge shoes by Bottega Veneta, $410 at Bottega Veneta Boutique (635 Madison Avenue, near 59th Street). Rose python shoes, $530, and wallet, $830, both by Chanel at Bergdorf Goodman and Chanel Boutique (15 East 57th Street). Viper mules by Christian Louboutin, $410 at Christian Louboutin Boutique (941 Madison Avenue, near 74th Street), Barneys New York, and Jeffrey.







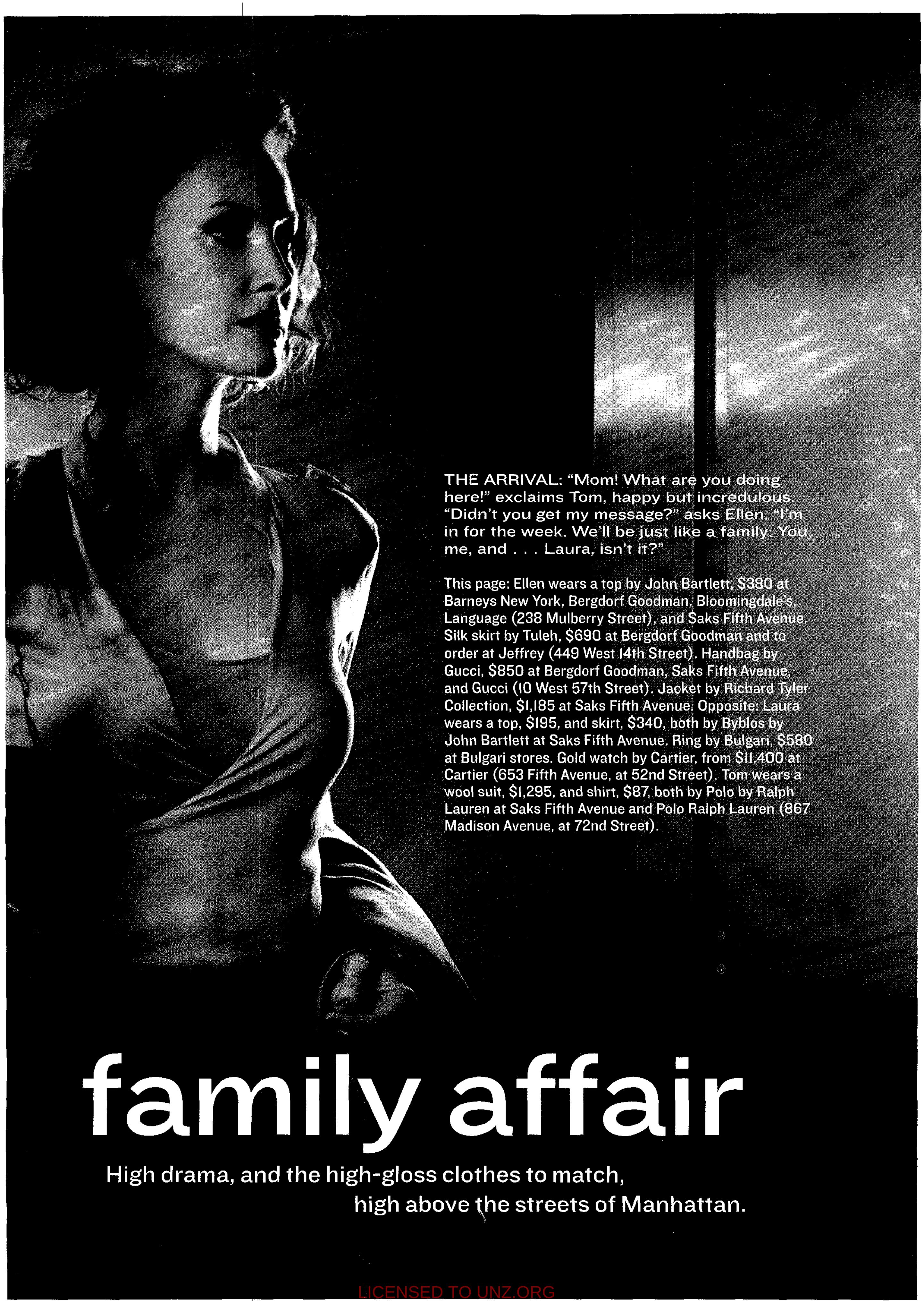
SPARKLE PLENTY: Forget hippie trimmings—decoration is now decidedly uptown. White crystal ankle-strap sandal by Loewe, $800; call 212-931-2000 to order. Ostrich Claw T-strap sandal with jewel buckle, $725, and gray crystal net bag, $2,830, both by Gucci at Gucci NY (10 West 57th Street).



LOGO A-GO-GO: At Louis Vuitton, Marc Jacobs splashed those famous intertwined LVs over everything from raincoats and baseball caps to these high wooden-stack-heeled shoes. Green canvas monogrammed shoes by Louis Vuitton, about $450 at Louis Vuitton SoHo (116 Greene Street).

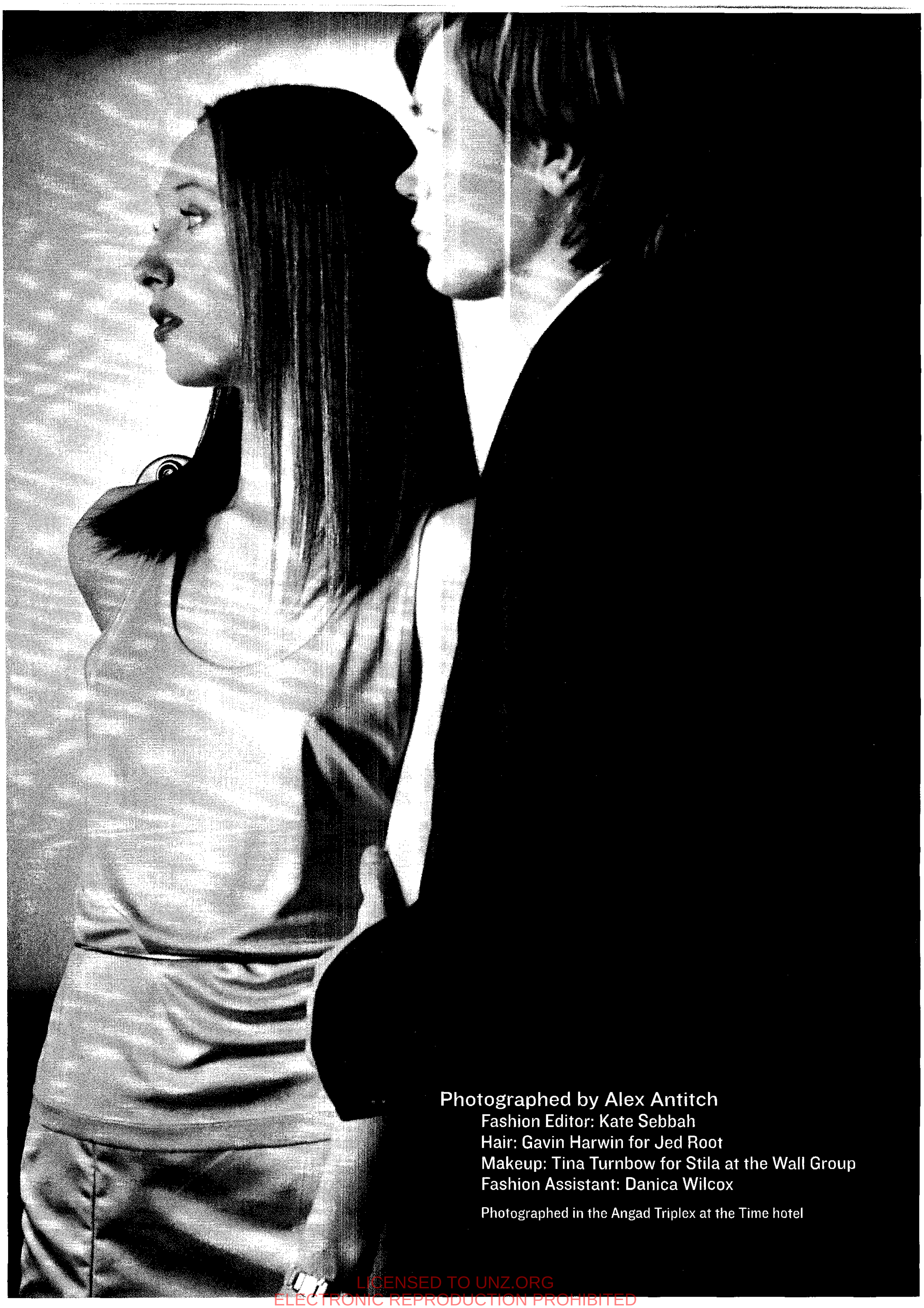
family affair

High drama, and the high-gloss clothes to match, high above the streets of Manhattan.



THE ARRIVAL: "Mom! What are you doing here!" exclaims Tom, happy but incredulous. "Didn't you get my message?" asks Ellen. "I'm in for the week. We'll be just like a family: You, me, and . . . Laura, isn't it?"

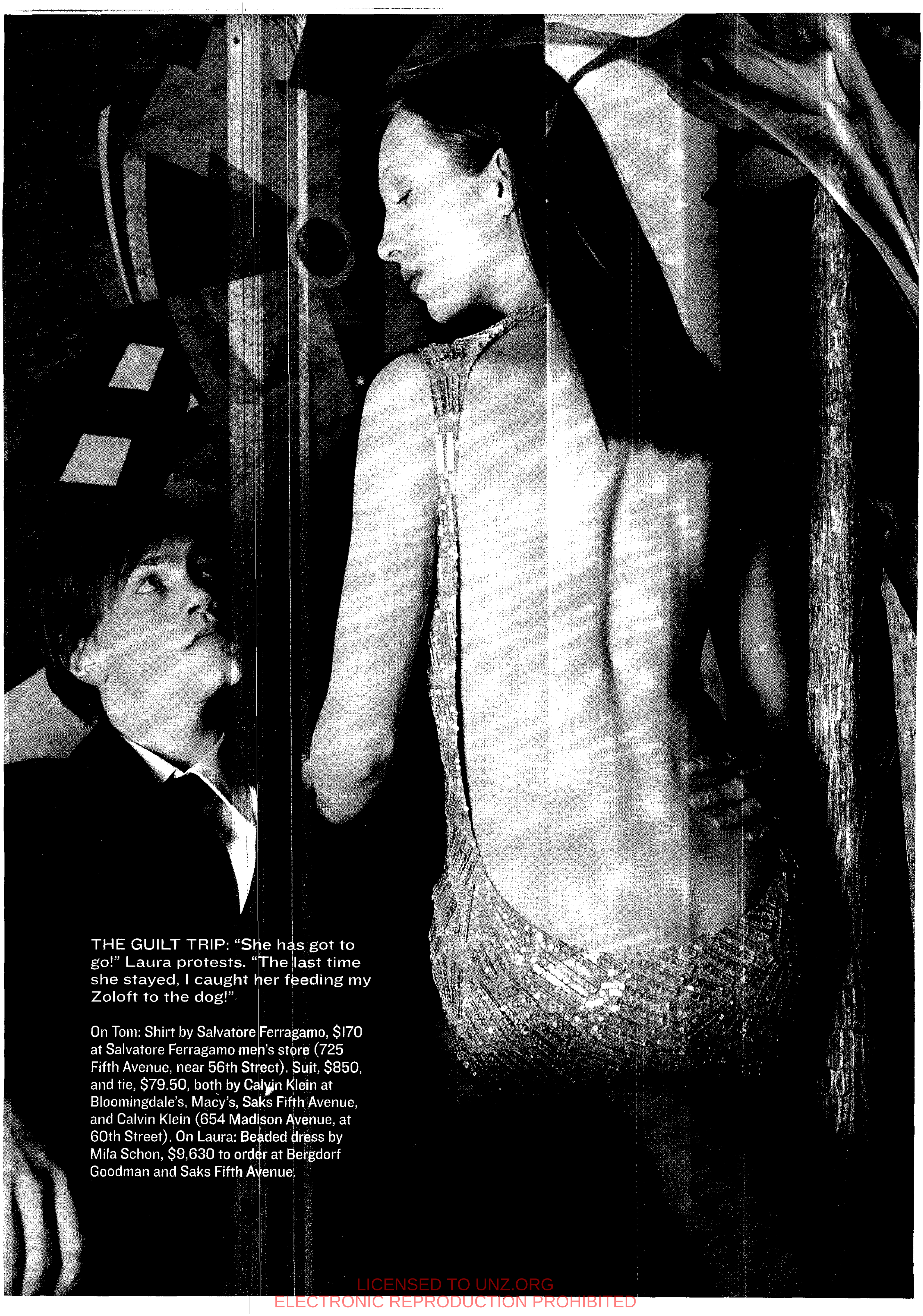
This page: Ellen wears a top by John Bartlett, $380 at Barneys New York, Bergdorf Goodman, Bloomingdale's, Language (238 Mulberry Street), and Saks Fifth Avenue. Silk skirt by Tuleh, $690 at Bergdorf Goodman and to order at Jeffrey (449 West 14th Street). Handbag by Gucci, $850 at Bergdorf Goodman, Saks Fifth Avenue, and Gucci (10 West 57th Street). Jacket by Richard Tyler Collection, $1,185 at Saks Fifth Avenue. Opposite: Laura wears a top, $195, and skirt, $340, both by Byblos by John Bartlett at Saks Fifth Avenue. Ring by Bulgari, $580 at Bulgari stores. Gold watch by Cartier, from $11,400 at Cartier (653 Fifth Avenue, at 52nd Street). Tom wears a wool suit, $1,295, and shirt, $87, both by Polo by Ralph Lauren at Saks Fifth Avenue and Polo Ralph Lauren (867 Madison Avenue, at 72nd Street).



Photographed by Alex Antitch

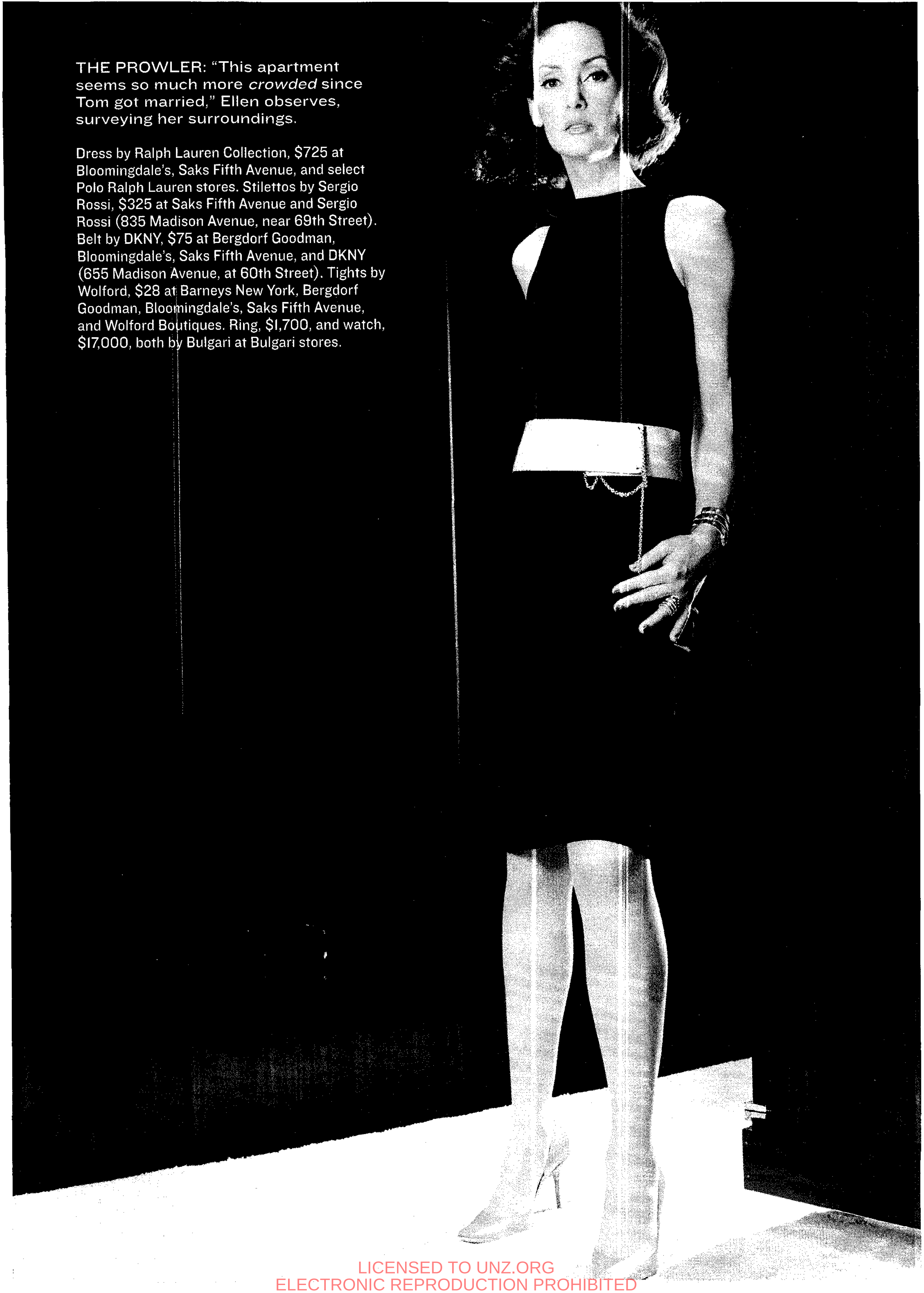
Fashion Editor: Kate Sebbah
Hair: Gavin Harwin for Jed Root
Makeup: Tina Turnbow for Stila at the Wall Group
Fashion Assistant: Danica Wilcox

Photographed in the Angad Triplex at the Time hotel



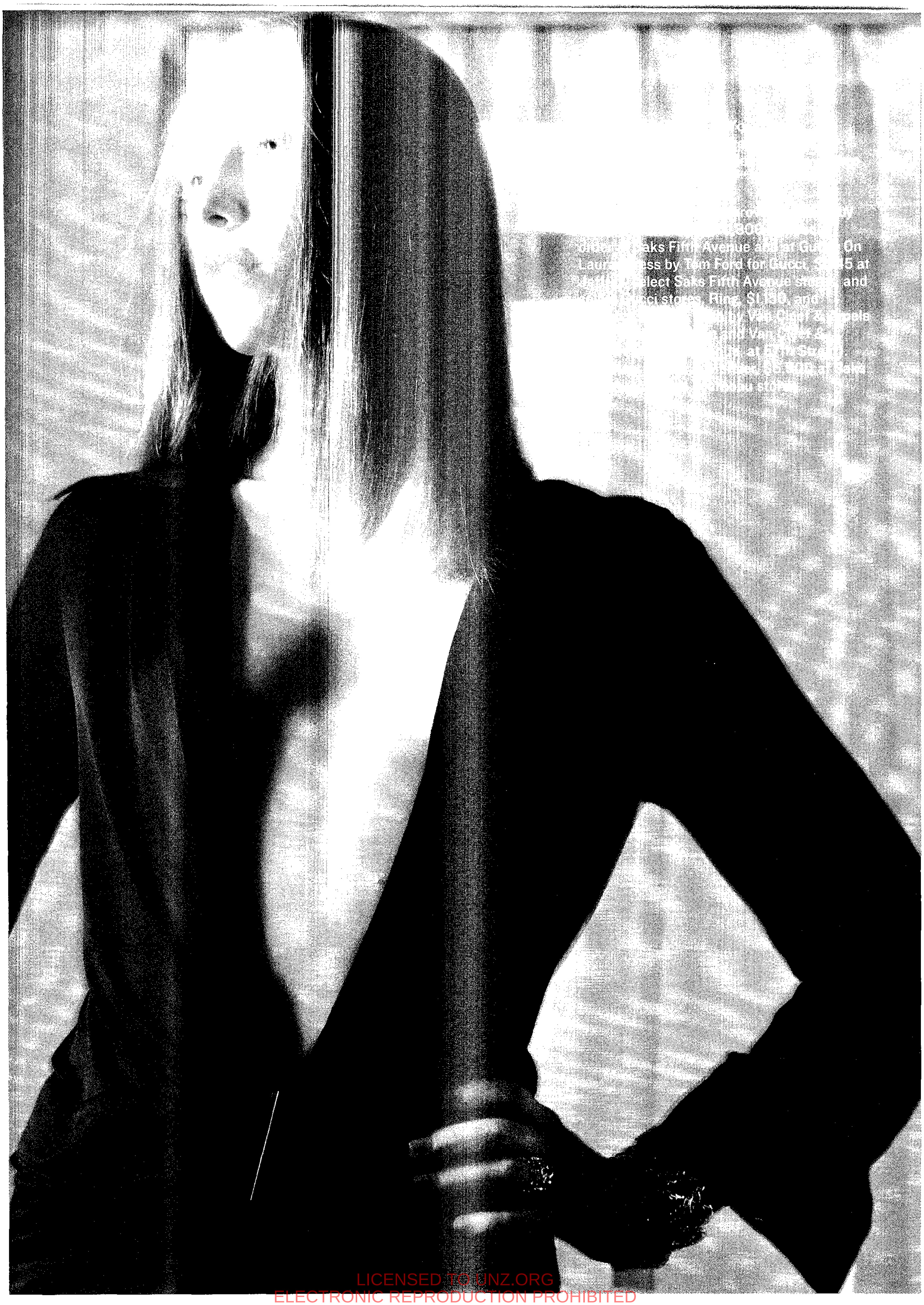
THE GUILT TRIP: "She has got to go!" Laura protests. "The last time she stayed, I caught her feeding my Zoloft to the dog!"

On Tom: Shirt by Salvatore Ferragamo, $170 at Salvatore Ferragamo men's store (725 Fifth Avenue, near 56th Street). Suit, $850, and tie, $79.50, both by Calvin Klein at Bloomingdale's, Macy's, Saks Fifth Avenue, and Calvin Klein (654 Madison Avenue, at 60th Street). On Laura: Beaded dress by Mila Schon, $9,630 to order at Bergdorf Goodman and Saks Fifth Avenue.

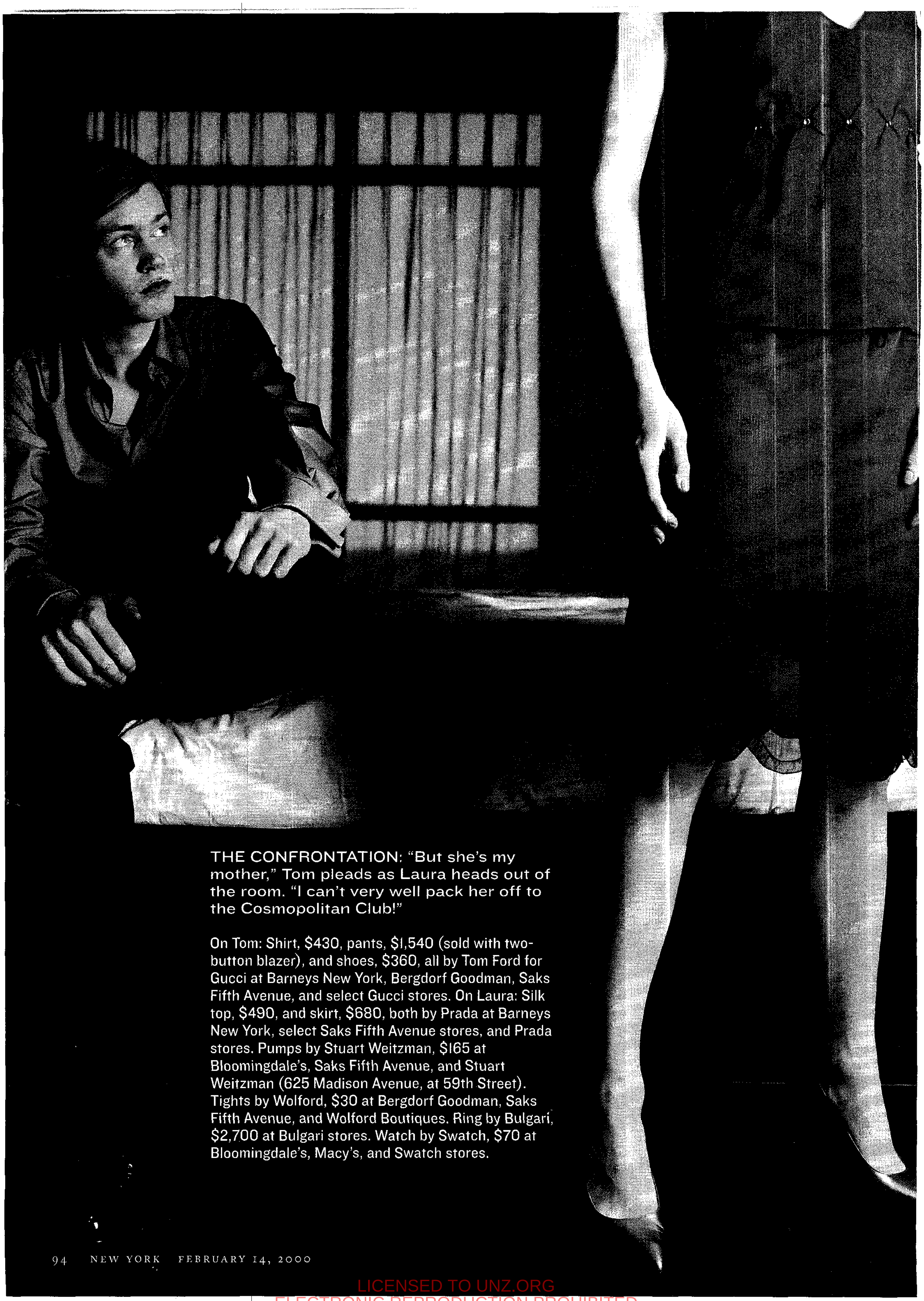


THE PROWLER: "This apartment seems so much more *crowded* since Tom got married," Ellen observes, surveying her surroundings.

Dress by Ralph Lauren Collection, $725 at Bloomingdale's, Saks Fifth Avenue, and select Polo Ralph Lauren stores. Stilettos by Sergio Rossi, $325 at Saks Fifth Avenue and Sergio Rossi (835 Madison Avenue, near 69th Street). Belt by DKNY, $75 at Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and DKNY (655 Madison Avenue, at 60th Street). Tights by Wolford, $28 at Barneys New York, Bergdorf Goodman, Bloomingdale's, Saks Fifth Avenue, and Wolford Boutiques. Ring, $1,700, and watch, $17,000, both by Bulgari at Bulgari stores.

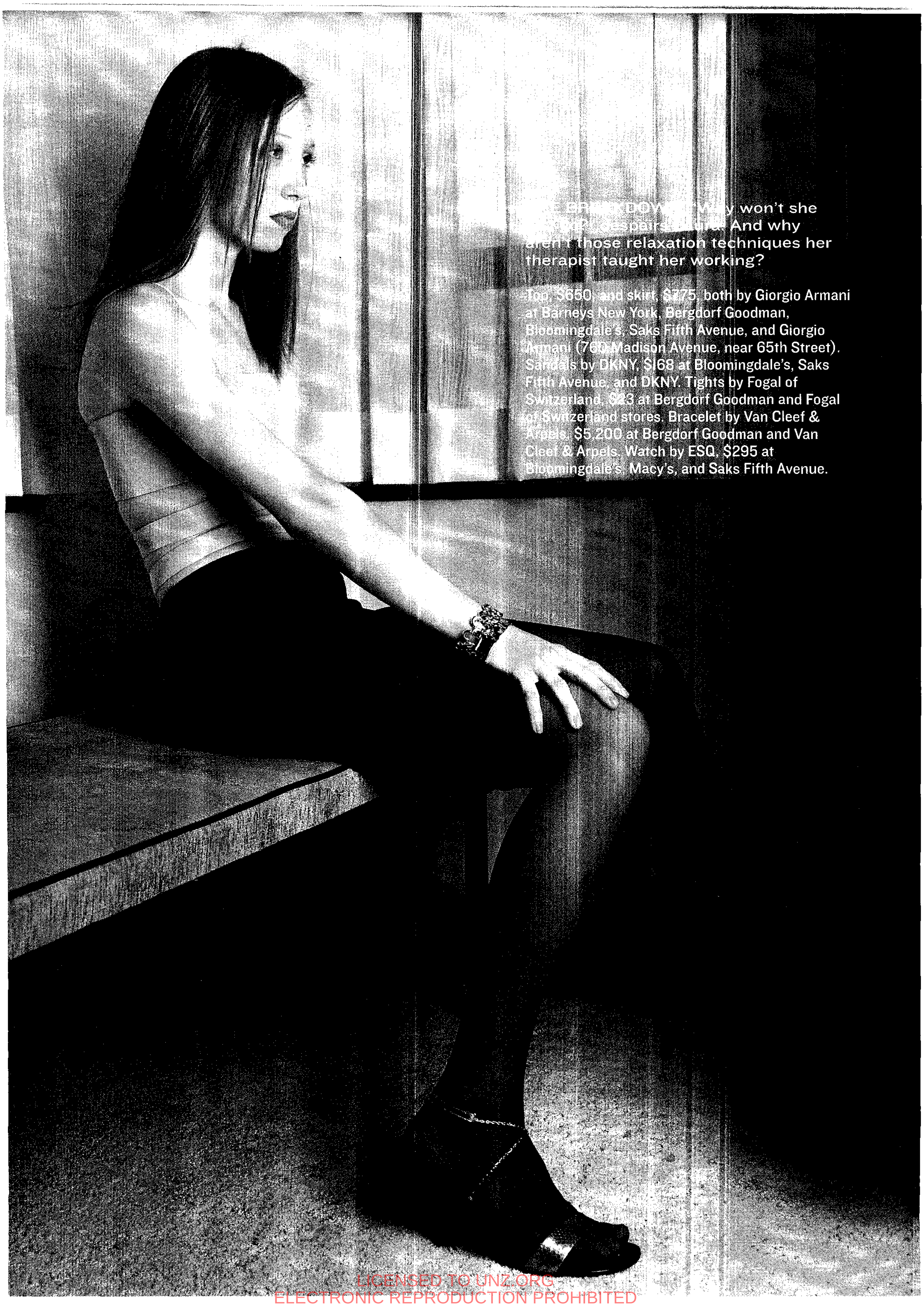


[illegible] Saks Fifth Avenue and at Gucci. On Laura: dress by Tom Ford for Gucci, $[illegible]5 at [illegible] select Saks Fifth Avenue stores and [illegible] Gucci stores. Ring, $1,130, and [illegible] by Van Cleef & Arpels [illegible] and Van Cleef & [illegible] at Fifth [illegible] $5,500 at Saks [illegible] stores.



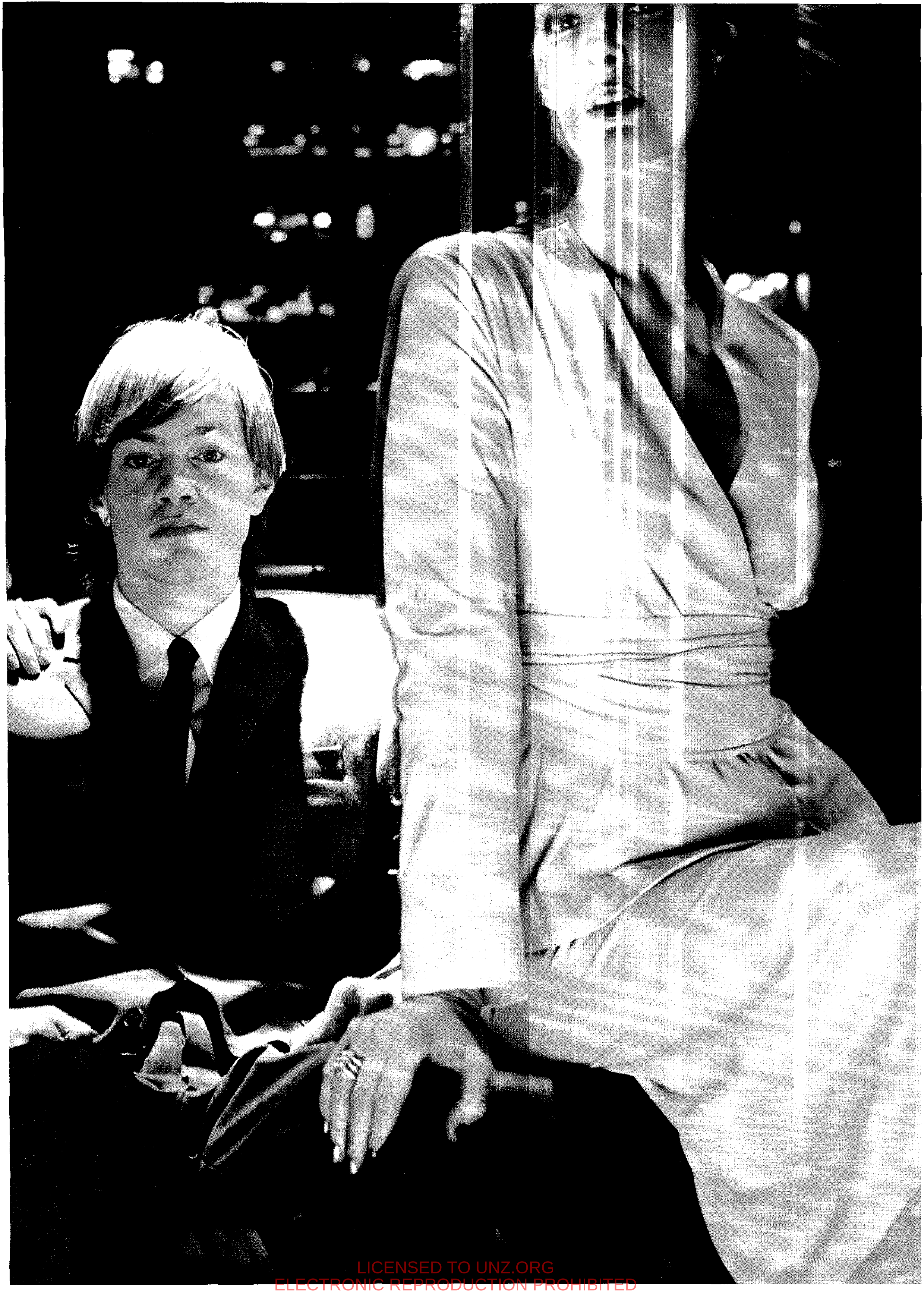
THE CONFRONTATION: "But she's my mother," Tom pleads as Laura heads out of the room. "I can't very well pack her off to the Cosmopolitan Club!"

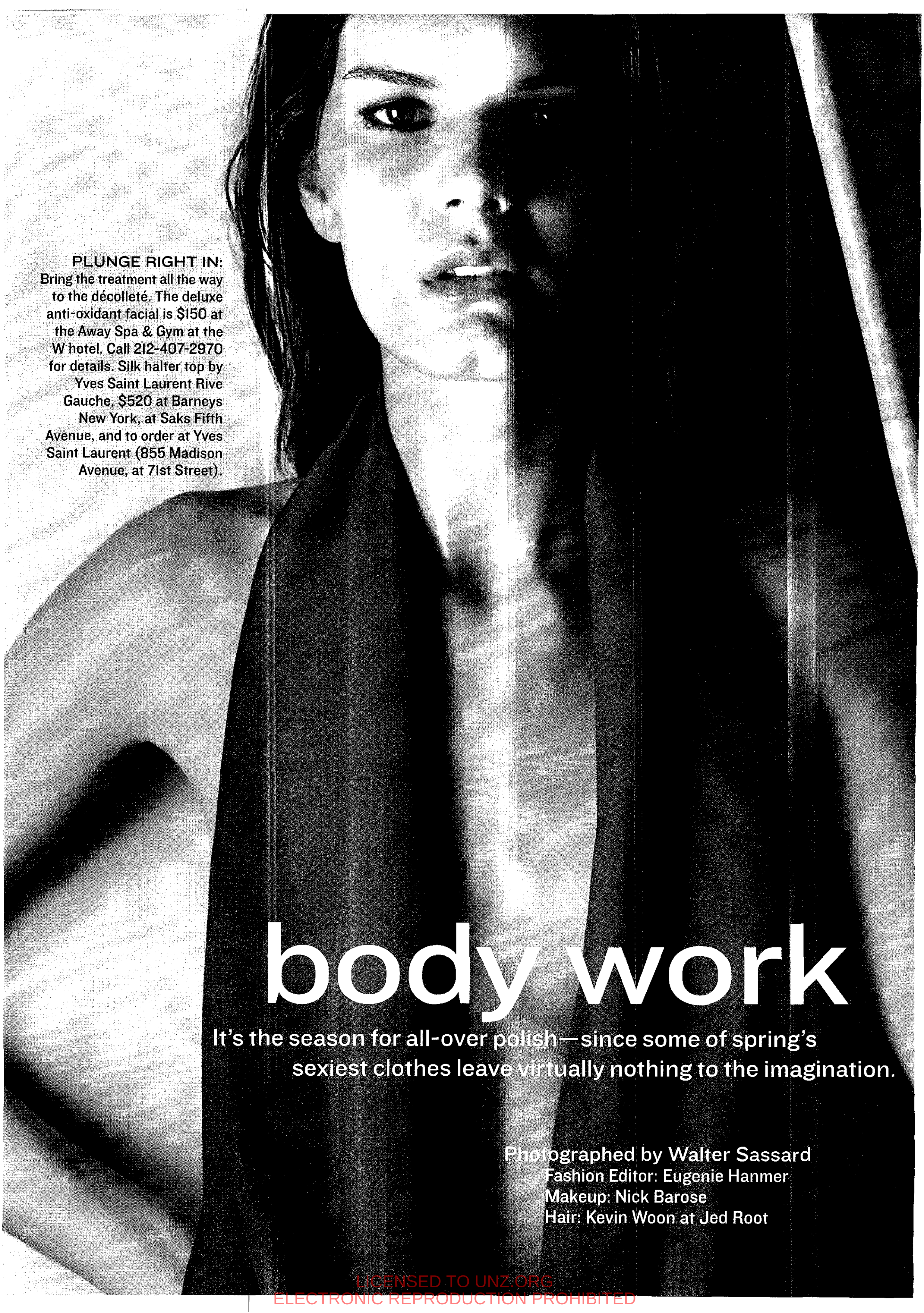
On Tom: Shirt, $430, pants, $1,540 (sold with two-button blazer), and shoes, $360, all by Tom Ford for Gucci at Barneys New York, Bergdorf Goodman, Saks Fifth Avenue, and select Gucci stores. On Laura: Silk top, $490, and skirt, $680, both by Prada at Barneys New York, select Saks Fifth Avenue stores, and Prada stores. Pumps by Stuart Weitzman, $165 at Bloomingdale's, Saks Fifth Avenue, and Stuart Weitzman (625 Madison Avenue, at 59th Street). Tights by Wolford, $30 at Bergdorf Goodman, Saks Fifth Avenue, and Wolford Boutiques. Ring by Bulgari, $2,700 at Bulgari stores. Watch by Swatch, $70 at Bloomingdale's, Macy's, and Swatch stores.



SPLIT DECISION: Vying for Tom's attention—and his company at dinner—the women in his life take a hands-on approach. But will it be Swifty's with Mom or the Brasserie with Laura?

On Laura: Dress, $620, and pumps, $320, both by Miu Miu at Barneys New York, Saks Fifth Avenue, and Miu Miu SoHo (100 Prince Street). Tights by Fogal of Switzerland, $23 at Bergdorf Goodman and Fogal of Switzerland stores. Ring by Bulgari, $2,100 at Bulgari stores. On Tom: Stretch-cotton suit, $1,790, and mesh shirt, $230, both by Prada at Barneys New York, Saks Fifth Avenue, and Prada stores. On Ellen: Jacket, $1,890, and skirt, $1,540, both by Donna Karan New York at Barneys New York, Bergdorf Goodman, Bloomingdale's, Neiman Marcus, Nordstrom, and Saks Fifth Avenue. Ring by Bulgari, $1,700 at Bulgari stores.



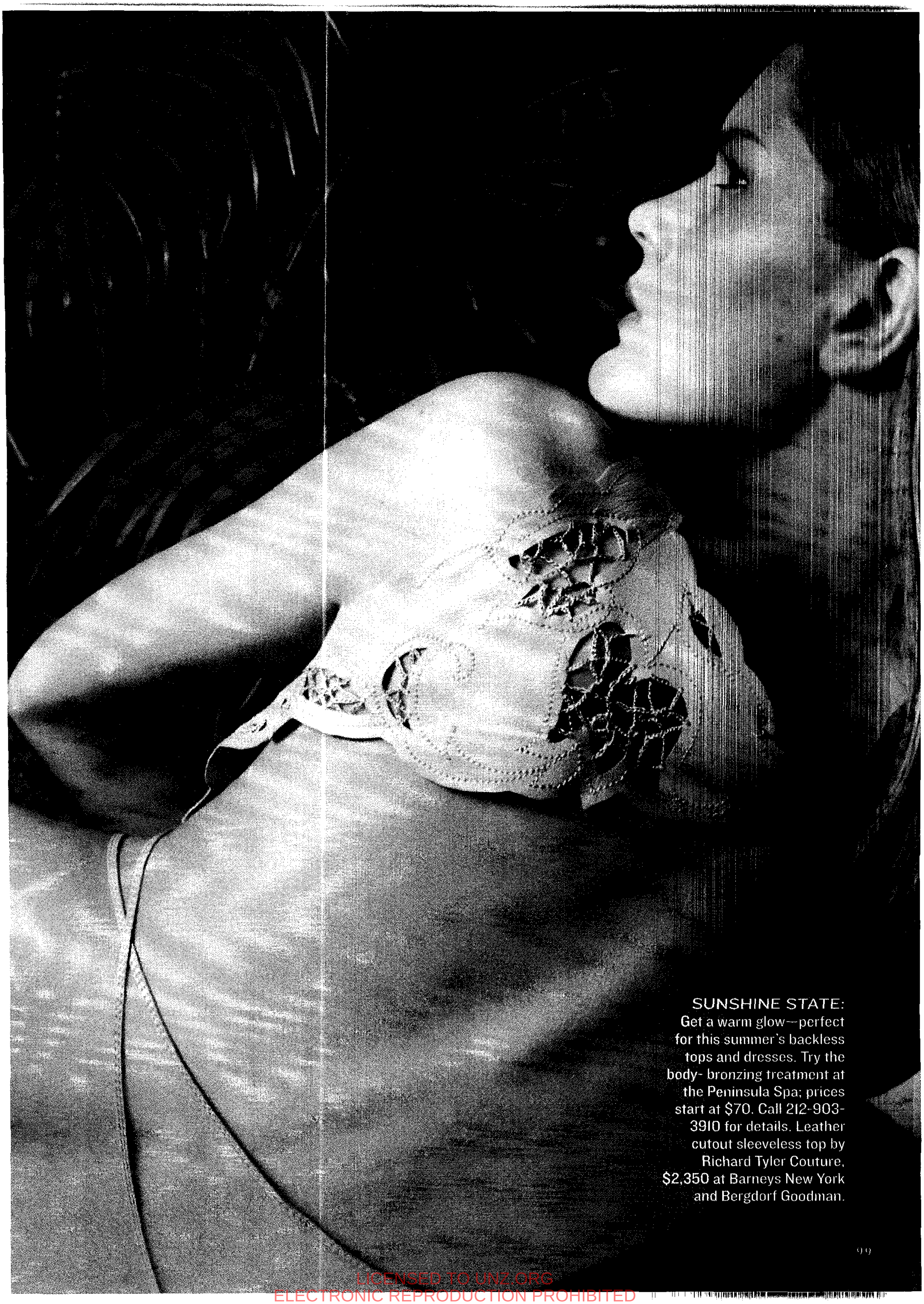


body work

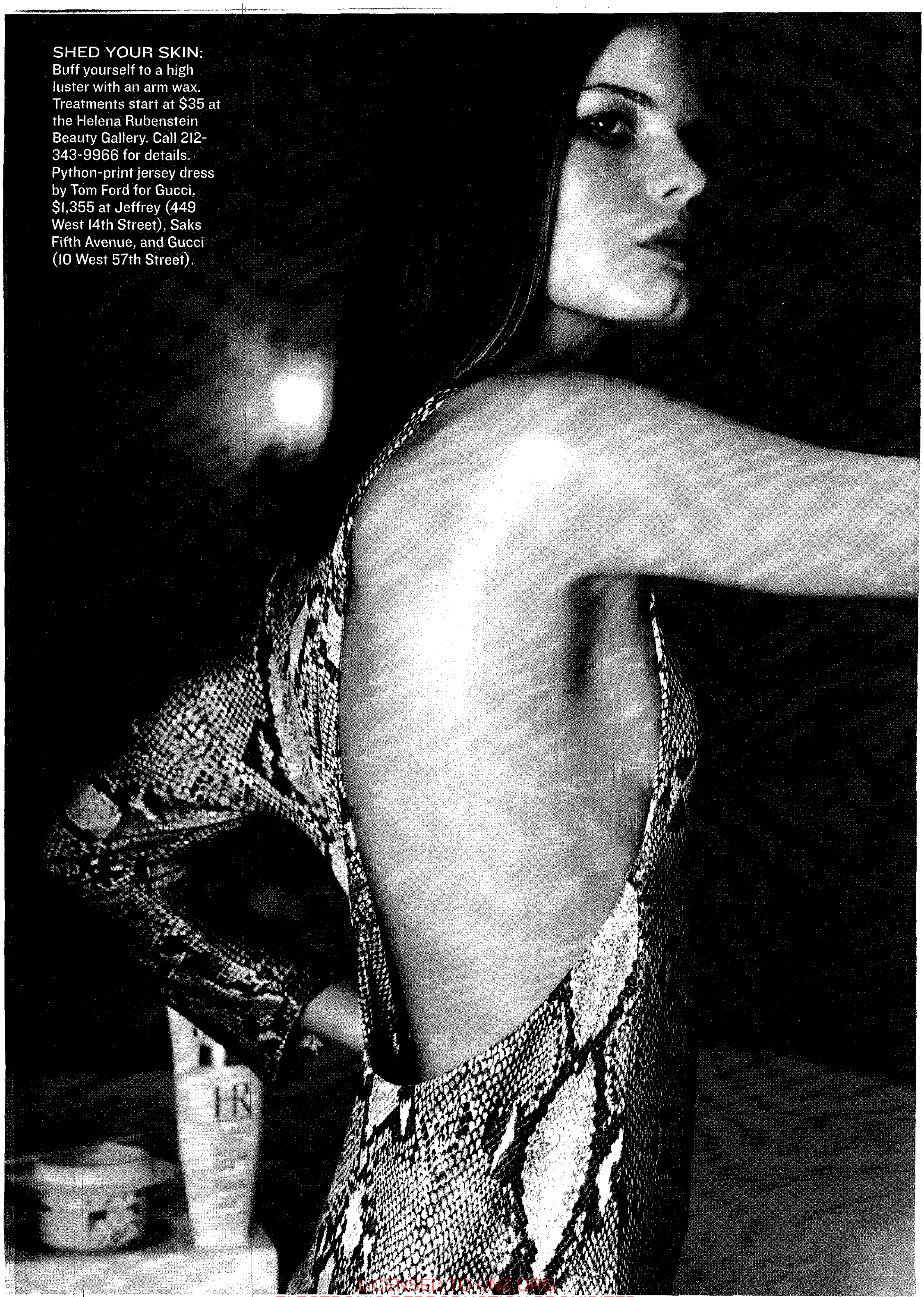
It's the season for all-over polish—since some of spring's sexiest clothes leave virtually nothing to the imagination.

Photographed by Walter Sassard
Fashion Editor: Eugenie Hanmer
Makeup: Nick Barose
Hair: Kevin Woon at Jed Root

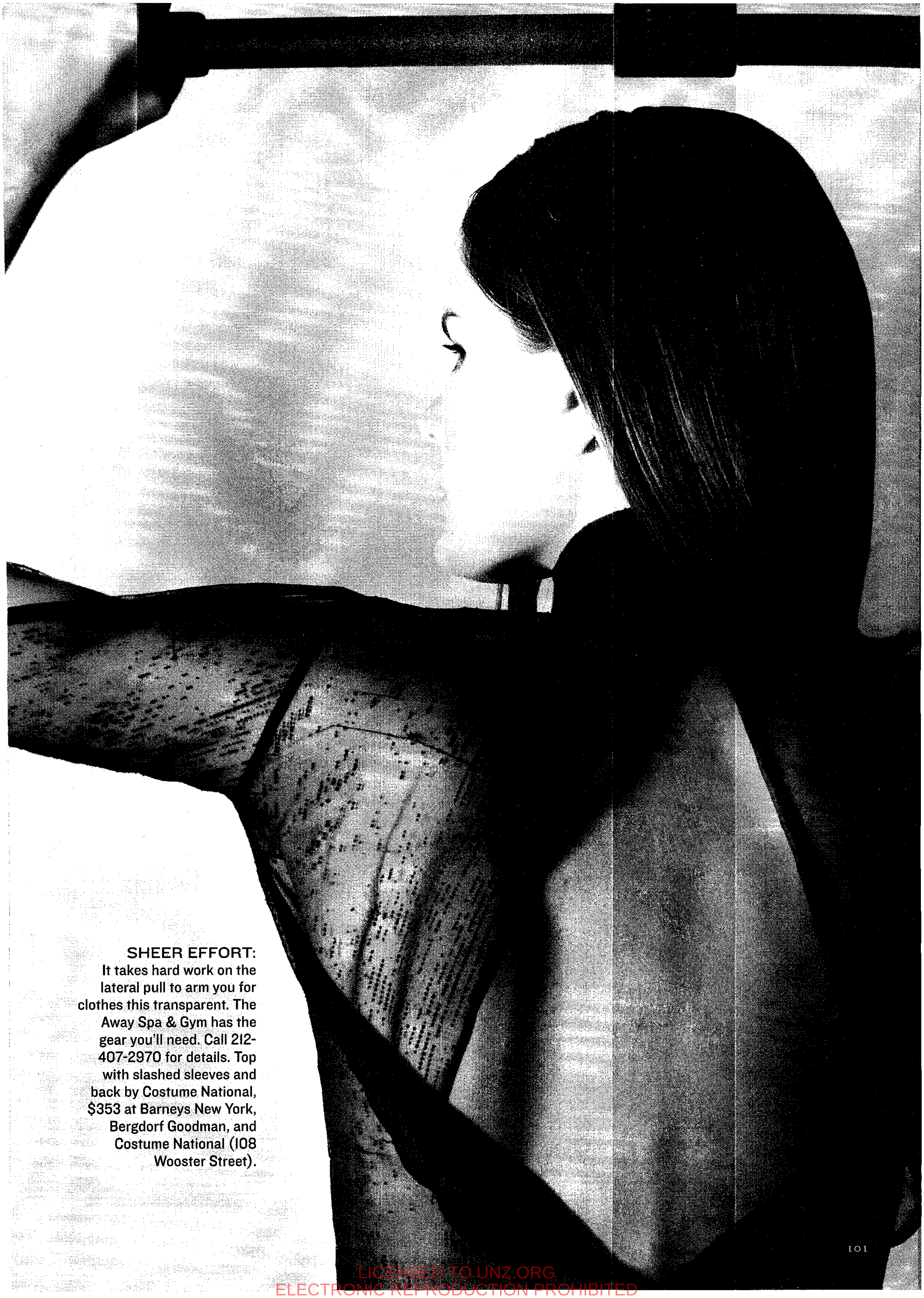
PLUNGE RIGHT IN: Bring the treatment all the way to the décolleté. The deluxe anti-oxidant facial is $150 at the Away Spa & Gym at the W hotel. Call 212-407-2970 for details. Silk halter top by Yves Saint Laurent Rive Gauche, $520 at Barneys New York, at Saks Fifth Avenue, and to order at Yves Saint Laurent (855 Madison Avenue, at 71st Street).



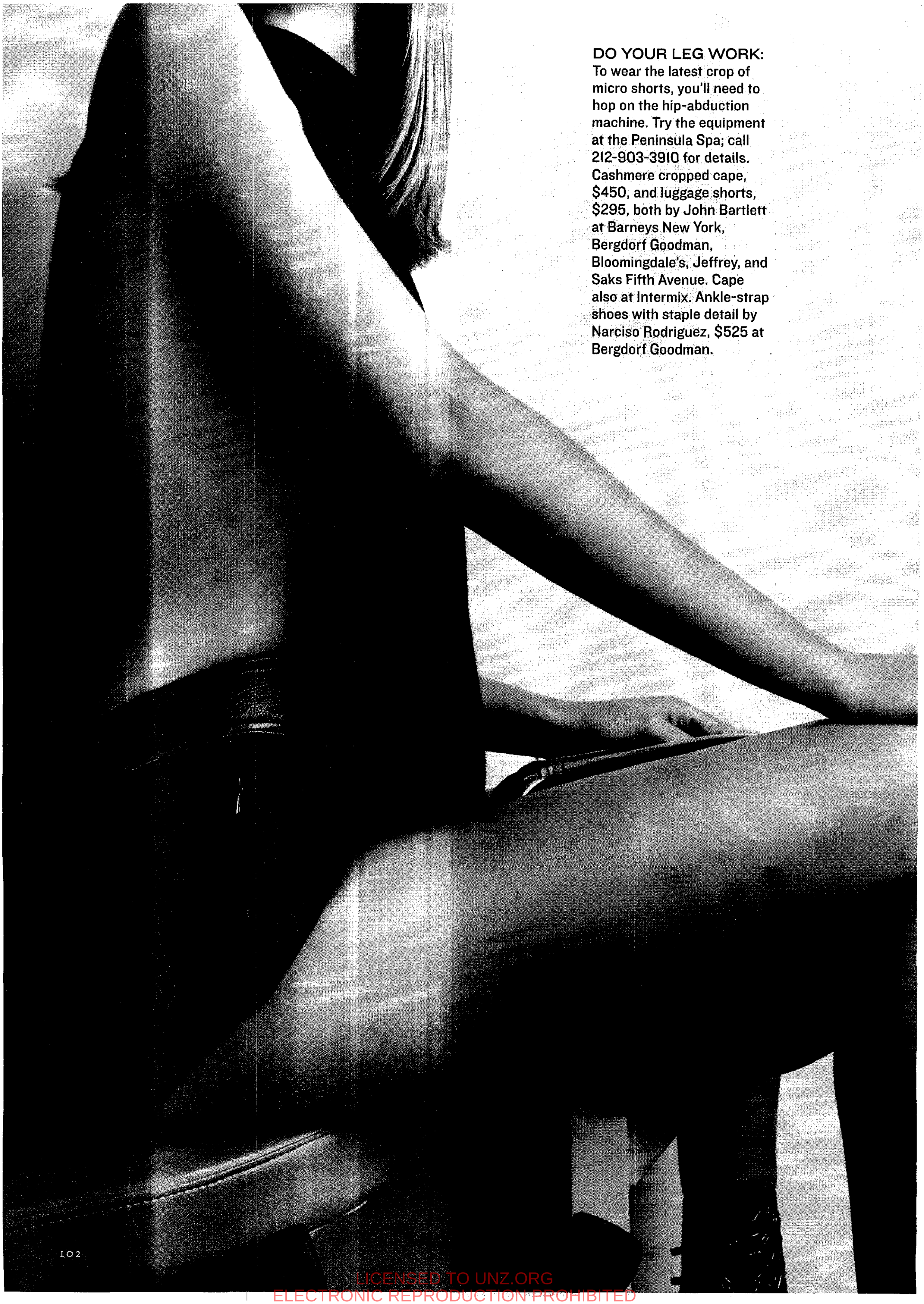
SUNSHINE STATE: Get a warm glow—perfect for this summer's backless tops and dresses. Try the body- bronzing treatment at the Peninsula Spa; prices start at $70. Call 212-903-3910 for details. Leather cutout sleeveless top by Richard Tyler Couture, $2,350 at Barneys New York and Bergdorf Goodman.



SHED YOUR SKIN: Buff yourself to a high luster with an arm wax. Treatments start at $35 at the Helena Rubenstein Beauty Gallery. Call 212-343-9966 for details. Python-print jersey dress by Tom Ford for Gucci, $1,355 at Jeffrey (449 West 14th Street), Saks Fifth Avenue, and Gucci (10 West 57th Street).

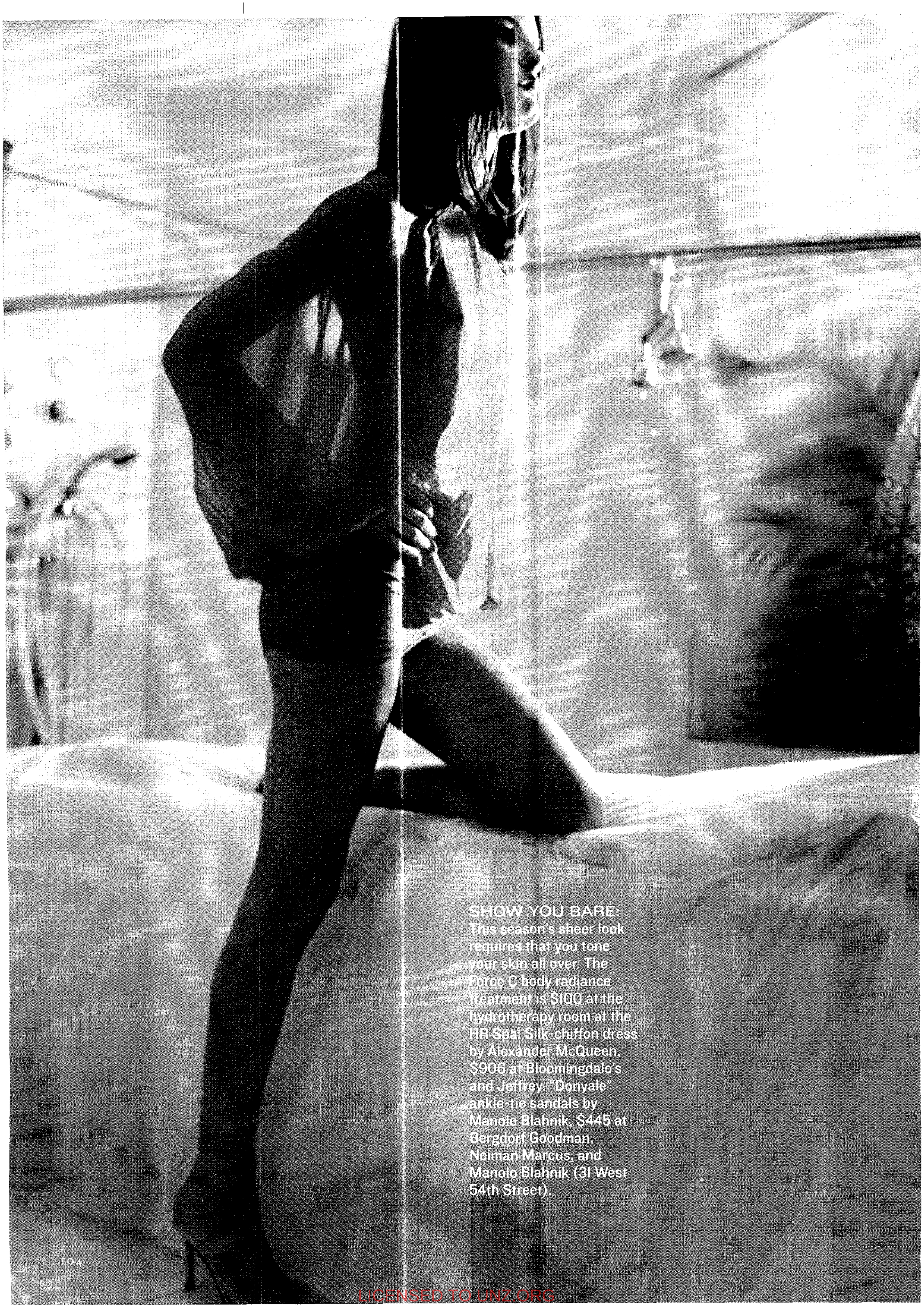


SHEER EFFORT: It takes hard work on the lateral pull to arm you for clothes this transparent. The Away Spa & Gym has the gear you'll need. Call 212-407-2970 for details. Top with slashed sleeves and back by Costume National, $353 at Barneys New York, Bergdorf Goodman, and Costume National (108 Wooster Street).



DO YOUR LEG WORK: To wear the latest crop of micro shorts, you'll need to hop on the hip-abduction machine. Try the equipment at the Peninsula Spa; call 212-903-3910 for details. Cashmere cropped cape, $450, and luggage shorts, $295, both by John Bartlett at Barneys New York, Bergdorf Goodman, Bloomingdale's, Jeffrey, and Saks Fifth Avenue. Cape also at Intermix. Ankle-strap shoes with staple detail by Narciso Rodriguez, $525 at Bergdorf Goodman.

POLISH YOUR ACT: A pedicure and manicure can help you nail that perfect look. Manicures start at $15 at the Rescue Aromatherapy Nail Spa; call 212-431-3805 for details. Beaded jacket, $29,166, and brocade miniskirt, $6,000, both by Dolce & Gabbana at Bagutta (402 West Broadway) and Dolce & Gabbana Boutique (825 Madison Avenue, near 68th Street). "Candle" slingback sandals by Jimmy Choo, $290 at Saks Fifth Avenue and Jimmy Choo (645 Fifth Avenue, at 51st Street). High-gloss lacquer for nails in Peach Petal by Estée Lauder, $10 at Bergdorf Goodman, Bloomingdale's, Lord & Taylor, Macy's, Saks Fifth Avenue, and Sephora (555 Broadway, near Prince Street).



SHOW YOU BARE: This season's sheer look requires that you tone your skin all over. The Force C body radiance treatment is $100 at the hydrotherapy room at the HR Spa. Silk-chiffon dress by Alexander McQueen, $906 at Bloomingdale's and Jeffrey. "Donyale" ankle-tie sandals by Manolo Blahnik, $445 at Bergdorf Goodman, Neiman Marcus, and Manolo Blahnik (31 West 54th Street).

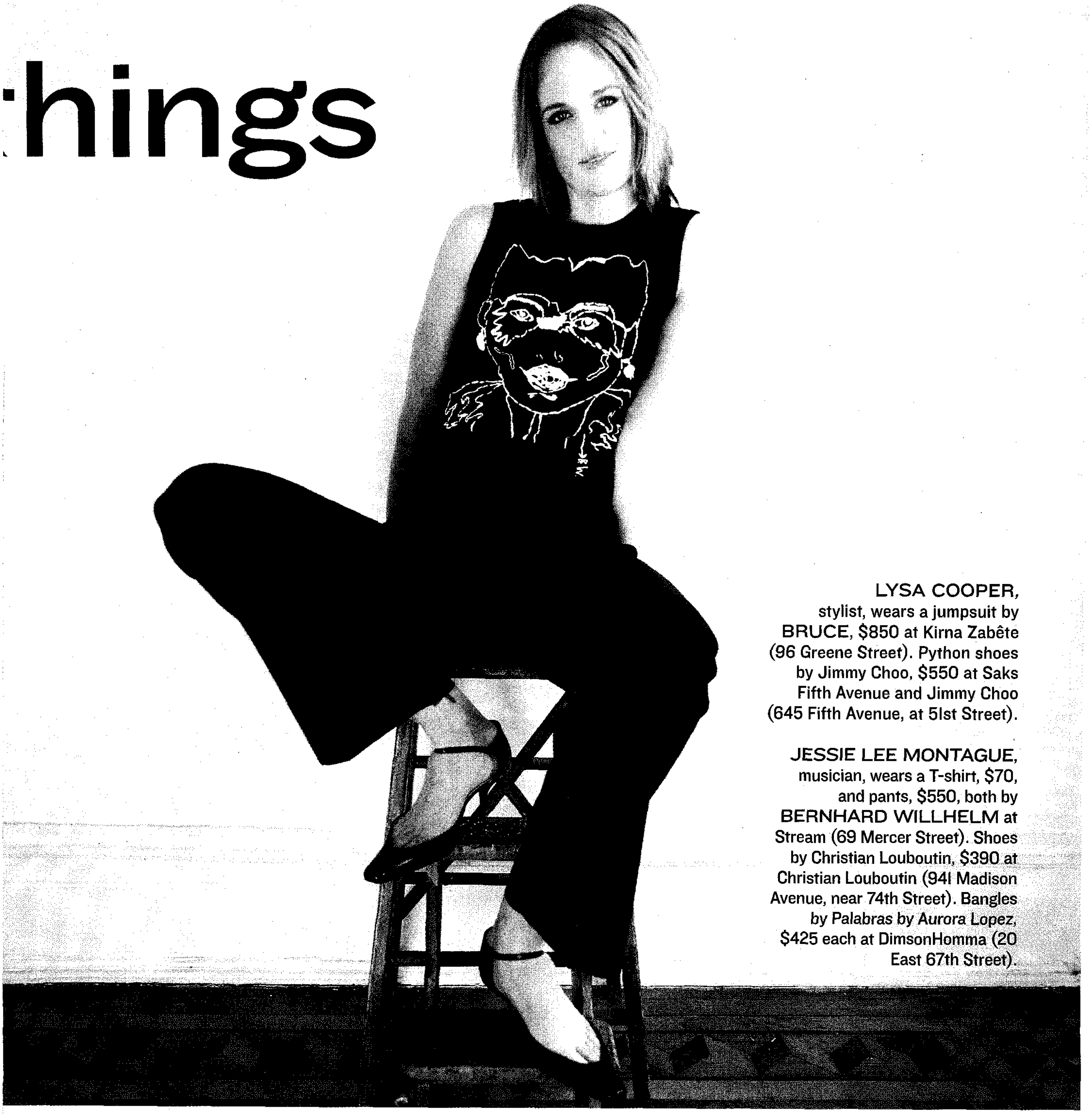
THE NOT-SO-COLD SHOULDER: It's easy to carry the weight of the fashion world when you put in some time on the shoulder press. The Away Spa & Gym at the W hotel has the necessary machinery. Punched leather dress by Givenchy, $2,230 at Bergdorf Goodman and Givenchy (710 Madison Avenue, at 63rd Street).

the new new

Six New Yorkers try on this season's freshest public offerings, from up-and-coming designers who are set to reboot the fashion world.

By Mark Holgate
Photographed by Taylor Crothers

hings



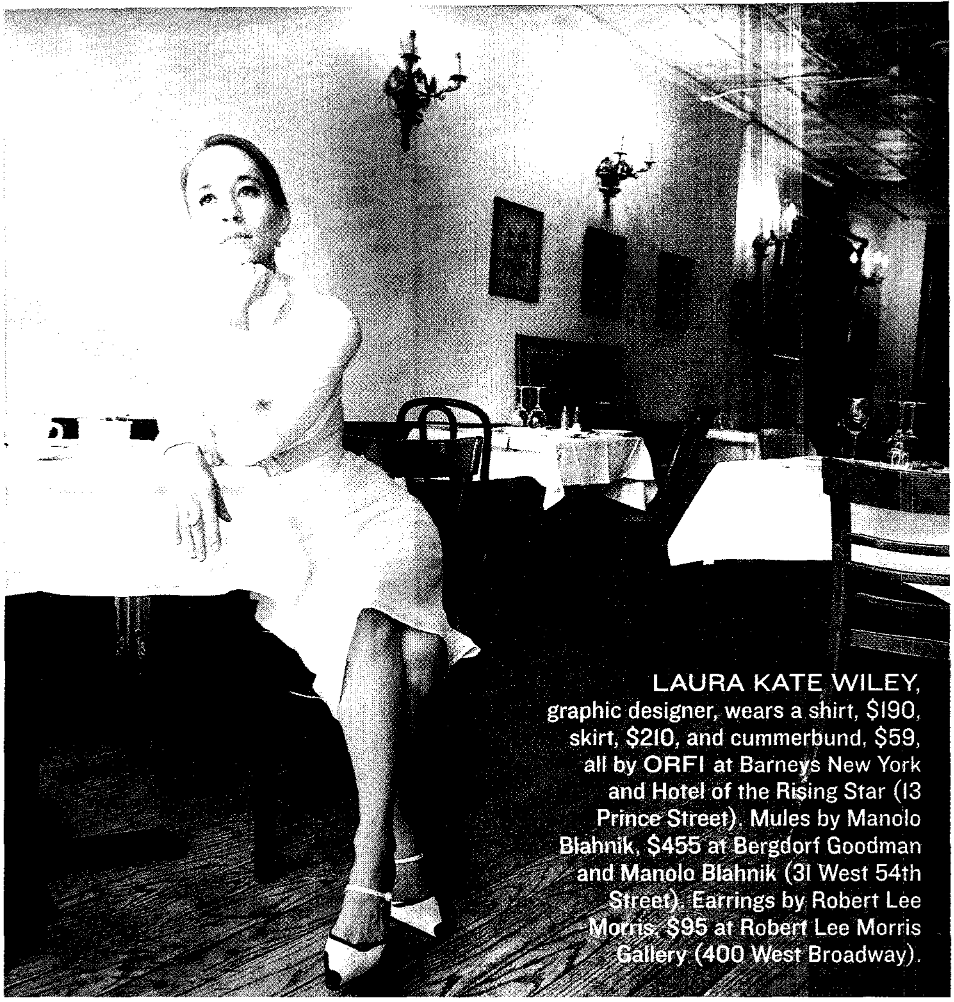
LYSA COOPER, stylist, wears a jumpsuit by **BRUCE,** $850 at Kirna Zabête (96 Greene Street). Python shoes by Jimmy Choo, $550 at Saks Fifth Avenue and Jimmy Choo (645 Fifth Avenue, at 51st Street).

JESSIE LEE MONTAGUE, musician, wears a T-shirt, $70, and pants, $550, both by **BERNHARD WILLHELM** at Stream (69 Mercer Street). Shoes by Christian Louboutin, $390 at Christian Louboutin (941 Madison Avenue, near 74th Street). Bangles by Palabras by Aurora Lopez, $425 each at DimsonHomma (20 East 67th Street).

NEW YORK
BRUCE

If young New Yorkers are constantly faced with the sartorial challenge of being both sexy and chic, then salvation may have arrived in the form of Bruce. Nicole Noselli and Daphne Gutierrez—Bruce's founders—say they simply design collections that they and their friends want to wear themselves. The results always offer a distillation of a season's obsessions: The perfect leather jacket that you might only have found after searching the flea markets for months, or the dress you remember your mother wearing out to dinner in the seventies that you'd kill for now. This season, Bruce's emphasis is on a shapely hourglass silhouette (a leather corset and matching pleated skirt); crochet knits (worked into tops that look like capes); and an ever-so-subtle dash of eighties styling (such as the cap-sleeve tops and cropped pants worn with spike-heel boots). Noselli and Gutierrez, both 28-year-old alumnae of Parsons School of Design, live in and work from the same Lower East Side apartment. The two met at school before going off, post-graduation, to a variety of anonymous industry jobs. Come 1996, when Gutierrez was at DKNY and Noselli at Isaac Mizrahi, they

Fashion Editor: Danica Wilcox
Makeup: Tina Turnbow for Stila at the Wall Group
Hair: Leonardo Manetti for *Bumble and Bumble*



LAURA KATE WILEY, graphic designer, wears a shirt, $190, skirt, $210, and cummerbund, $59, all by **ORFI** at Barneys New York and Hotel of the Rising Star (13 Prince Street). Mules by Manolo Blahnik, $455 at Bergdorf Goodman and Manolo Blahnik (31 West 54th Street). Earrings by Robert Lee Morris, $95 at Robert Lee Morris Gallery (400 West Broadway).

realized that they wanted to start working together on their own line, which appeared in the spring of 1998. They're still perfecting their look (Noselli calls it "feminine yet hard-edged") and are optimistic about what's coming next. "The climate in New York is changing," says Noselli. "There are lots of little stores springing up who want to stock young designers. That provides an invaluable support network."

GENEVIEVE FIELD, editorial director of Nerve.com, wears a top, $1,650, and skirt, $1,500, both by **MAURIZIO PECORARO** at Bagutta (402 West Broadway) and Barneys New York. Earrings by Ten Thousand Things, $400 at Ten Thousand Things (137 West 19th Street).

PARIS
BERNHARD WILLHELM

During the Paris shows, there's always a buzz about some new name who has just shown to a tiny audience in some far-flung part of town. Last October, it was Bernhard Willhelm who was causing a stir. A 1998 graduate of Antwerp's Royal Academy (alumni: Ann Demeulemeester, Dries Van Noten, Martin Margiela), Willhelm was barely out of college before praise was being lavished on his work. His take on fashion draws on the fantasy of fairy tales and folk stories, which in turn are cross-referenced with the traditional dress of his native Bavaria. His graduation collection was an ode to Little Red Riding Hood; this spring's effort, "Life Is a Picnic," features naïve cutouts of cats appliquéd onto jackets and skirts, dresses cut and draped from cottons that could have been tablecloths in a previous life, and an abundance of floral-sprig prints that have been in mothballs since the days of *Little House on the Prairie.* If this strikes you as appallingly cute, there are also plenty of wearable offerings. The printed-tank-top-and-lean-pants combination would be great for drinks at Canteen, and the narrow-shouldered jacket with a hook-and-eye-fastening cummerbund waistband is begging to go to dinner at Cello. Sometimes, it seems, the most outrageous fantasy can be tempered with a little reality.

NEW YORK
ORFI

Consider what the acronym Orfi stands for—the organization for returning fashion interest—and you might think that this young New York label stands for Constructivist-like notions of worker solidarity, civic duty, and a seriousness about fashion that borders on the obsessive. The truth of the matter is a little different. If the people behind Orfi—Donald Hearn, Scott Kruger, and Ana Gonzalez—are obsessed with anything, it's with producing collections full of sharp clothes for urban living. And while they're still inspired by what Hearn calls "hard-core sportswear," Orfi has grown into a polished, wearable line that would be just as at home in a corporate office as at a hipster karaoke night. The standouts from the women's line (Orfi also does menswear) include fitted jackets, crisp shirts, pleated skirts that could have passed muster in a fifties secretarial pool, and some particularly good skirts and dresses pieced together from bands of grosgrain. The kinds of clothes, in other words, that require stilettos—not sneakers—to carry them off. Orfi was born after Hearn and Kruger, two architecture graduates from the Rhode Island School of Design, opened an experimental art-and-performance space on 14th Street in 1995, started dabbling in the fashion world with consultancy work, and then committed to it full-time with the launch of the label in 1998. Gonzalez came on board around that time. As with so many collaborative efforts, what each member of the trio does is a little unclear: Suffice it to say that—true to the spirit of those early Soviet art collectives—the collections are a result of pooling their ideas and inspirations. There's one muse, however, that they all agree on. "We love being in New York," says Hearn. "It stimulates you like no other place."

Top: Photographed at Le Jardin Bistro.

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DEBORAH URRA, painter, wears a dress designed by **NAOKI TAKIZAWA** for Issey Miyake, $590 at Barneys New York and Saks Fifth Avenue. Sandals by Hussein Chalayan, $375 at Bergdorf Goodman. Cuff, $660, and choker, $290, both by Mozo by Lori Guidroz at Jeffrey (449 West 14th Street).

MILAN
MAURIZIO PECORARO

At first glance, Sicilian designer Maurizio Pecoraro's delicate confections—exquisite wisps of silk and tulle flush with beading and embroidery—seem to belie his tutelage in the houses of Gianni Versace and Thierry Mugler. But look again. There's an underlying sensuality to Pecoraro's work that betrays his time with two of fashion's greatest sexual provocateurs. It could be in the way he slashes the front of an acid-lime silk blouse to the navel, or in his partnering of a filmy pink chiffon shell top with an ultra-slim skirt in palest lilac. Yet despite the baroque styling, Pecoraro believes his true calling is "making a woman feel comfortable and relaxed in her clothes. They shouldn't cover up her personality. I don't want to make her look like a drag queen." This season, in Pecoraro's third collection, he's focusing on traditional, hand-worked techniques and finishes—which show up beautifully on his luxurious decorative skirts. "Each one is embellished with different materials," says Pecoraro. "Bone, tiger's eye, wood, metal, horn, and paillettes that I made from leather or from snakeskin." They're designed to work just as well with a cotton shirt and a pair of slides as with a lace camisole and vertiginous heels. "If you're wearing one of those skirts," he adds, "you're not going to have to bother with jewelry."

PARIS
NAOKI TAKIZAWA

While Paris has been reeling from the shock waves of new designers' taking over old houses of late, Naoki Takizawa's arrival last fall at Issey Miyake registered only a slight tremor. In part, that's because Takizawa has been designing Miyake's men's collections since 1994. Yet it's also a result of Takizawa's understated approach. Things may not seem that much different at the house of Miyake, but there are changes at work. The Tokyo-based Takizawa has brought the leaner, body-conscious silhouette that he established with his menswear to the women's line—those pleated dresses that looked like undulating paper lanterns could be a thing of the past. In their place are sleeker, sportier shapes: dresses that have lines of snaps snaking up both front and back to make them as loose—or as tight—as you want; denim jackets worn with stretch shorts; and curvy fitted jackets paired with wide pants. "I think that what both men and women want most now is simplicity and comfort in their clothing," says Takizawa, "so I try and design both lines with that in mind." What Miyake and Takizawa do share is a belief in the importance of technical innovation: If the former pushed the

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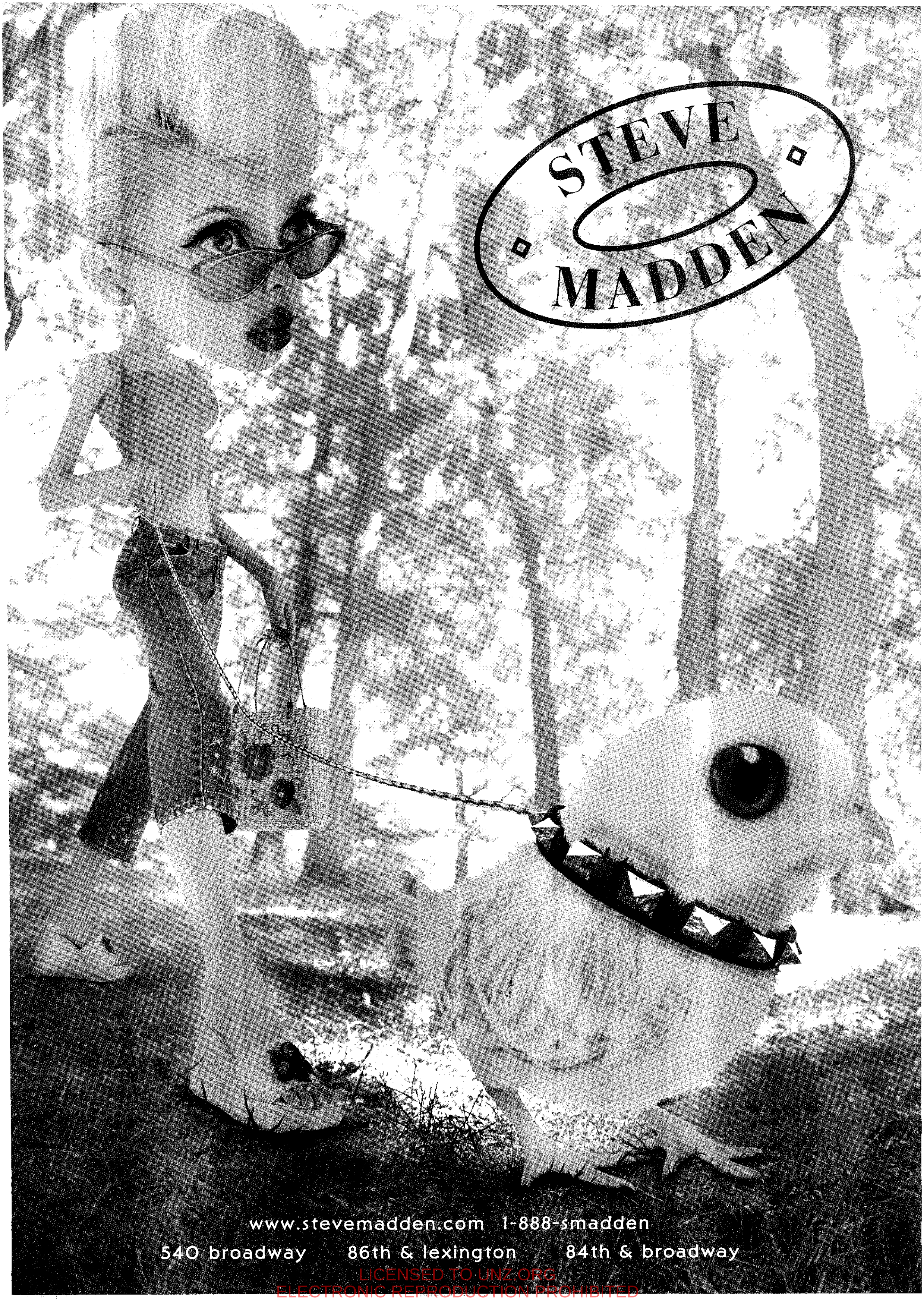
JENNIFER LAU, dancer, wears a crowd-print dress by **MARKUS LUPFER,** $695 at Kirna Zabête.

boundaries of fabric to the limit, then the latter is doing the same with construction. Standouts of Takizawa's first collection included the simple cotton shirts, pants, and skirts whose seams were bonded together. "It seems to me," he says, "that while we've seen so many new fabrics, there had been no great new sewing techniques. What I'm trying to do, therefore, is develop those, working with processes like adhesive tape and heat or ultrasonic cutting." Takizawa claims his mission is to carry on the Miyake tradition of innovation. "However, I think it's important that I don't try to copy what Issey did," he says. "I can only move forward with my own ideas."

LONDON
MARKUS LUPFER

It has been a great season for Cyndi Lauper—well, at least for her hit "Girls Just Want to Have Fun," which seemed to be on endless replay at the Spring 2000 shows. And this eighties flashback has as much to do with the style as it does with the soundtrack. Take, for example, the German-born, British-based designer Markus Lupfer, whose current collection was inspired, he says, more by "the fun of fashion then—like the way that Cyndi Lauper looked—than with that square-shoulders, short-skirt thing." But don't expect layered dance T-shirts and net tutus. Lupfer's flirtation with the eighties runs to a fluorescent color palette of pink and yellow, a penchant for gray leather (which he has prettily worked into skirts with floral cutouts), and cool graphic prints. It was one such print—an abstract, digitized image of a crowd scene—that brought him to the attention of the SoHo boutique Kirna Zabête. "The initial image came from the front page of a newspaper," he explains. "By the time I'd finished working on the print, it reminded me of the crowds in rush hour on Wall Street." Lupfer's label has three shows and several sellout collections at Koh Samui, the cutting-edge London boutique, to his name. He's also in the vanguard of new British talent that's eschewing the shock tactics of old (Alexander McQueen's earliest shows could be as unsettling as the finale of *Carrie*) in favor of a much quieter, more refined approach to fashion, where well-crafted clothes are the order of the day. "I'm constantly striving to improve what I do," says Lupfer. "I want to produce clothes which look simple but which are made special by virtue of their details. It's easy to go wild in London, but there's a fine line between doing something that's good and doing something that's bad." ■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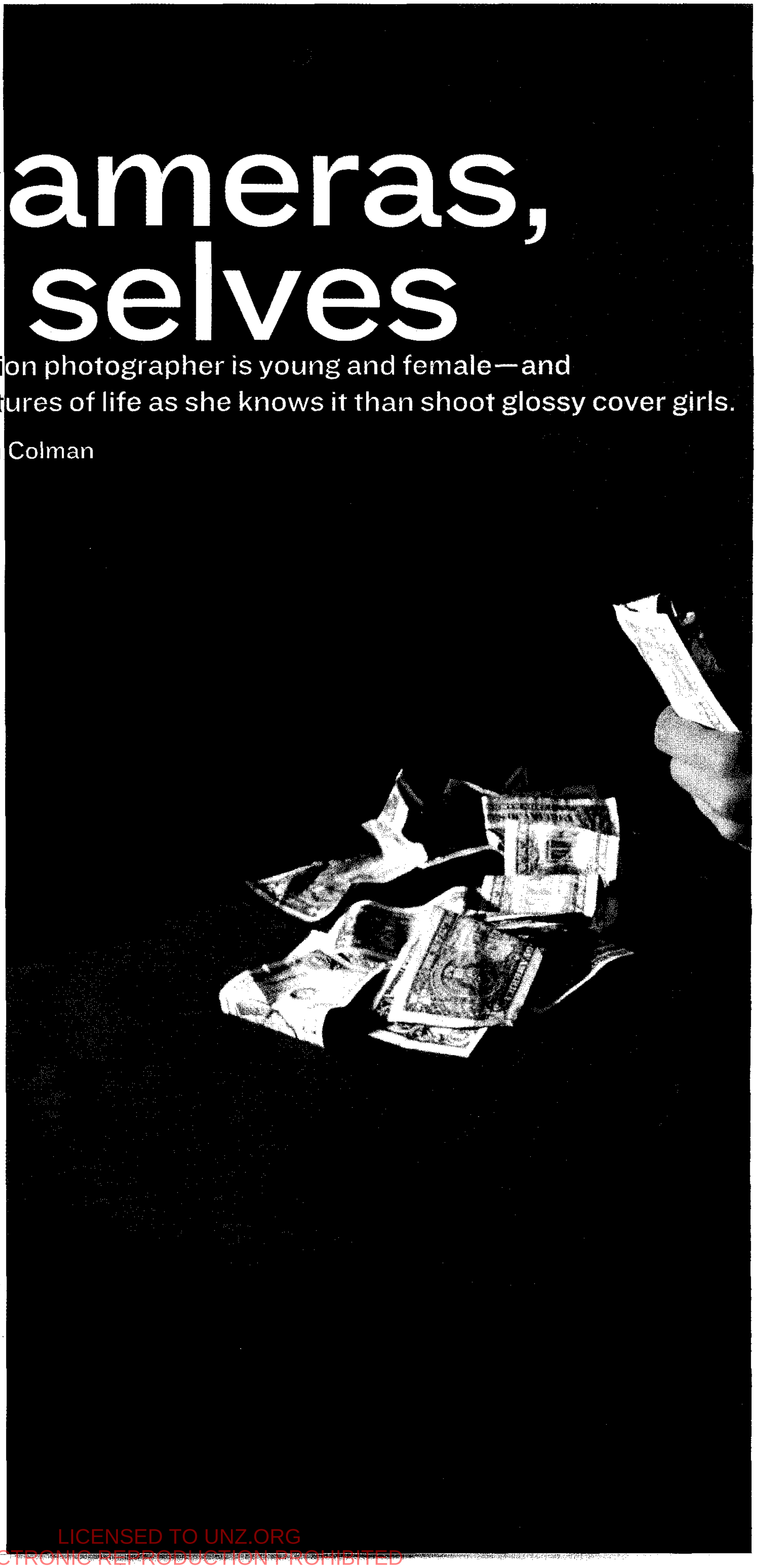
our cameras, our selves

The new breed of fashion photographer is young and female—and she'd rather take pictures of life as she knows it than shoot glossy cover girls.

By David Colman



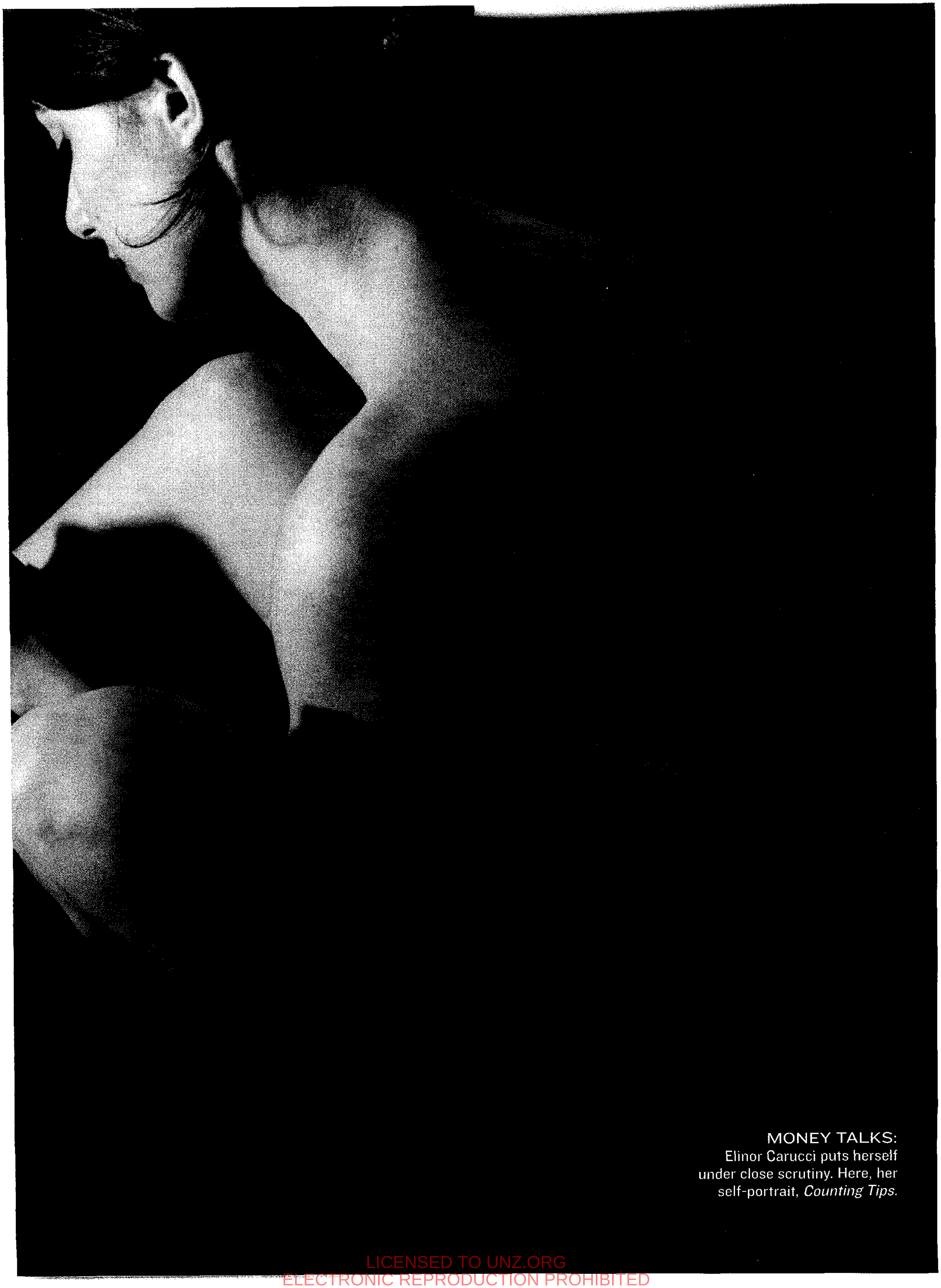
IT'S ONE OF THOSE CURIOUS THINGS. In a fashion industry increasingly dominated by women—from the editrices who have always ruled to the woman designers who are stealing more of the pie away from their male colleagues every day—it's only photographers who have largely remained men.

"The David Bailey model dies hard," observes Val Williams, curator of the Hasselblad Center in Gothenburg, Sweden. He refers, of course, to the legendary photographer who came out of nowhere (read: a working-class background) in the sixties to become the first fashion photographer as star, sex symbol, and soul of Swinging London.

But while the Bailey legacy has been celebrated with a recent book, *Birth of the Cool,* and the photographer himself has shot a rare ad campaign for Bergdorf Goodman, the Bailey model is getting punched full of holes.

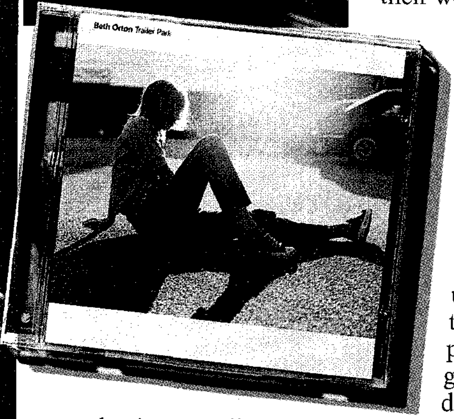
There's a new cadre of fashion photographers, all of them women and, refreshingly, all of them with nothing but a camera to grind. These photographers—Elaine Constantine, Elinor Carucci, Ellen Nolan, Vanina Sorrenti, Liz Collins, and Justine Parsons—are less concerned with addressing the welter of female stereotypes before them than with just doing, or shooting, their own visions. And so they do, for the coolest-kid magazines in fashion: Italian *Vogue,* French *Vogue, Surface, W, The Face, Harper's Bazaar.*

"I don't go around thinking, *I'm a woman,*" says Constantine, a Manchester-born 34-year-old who has been the most successful of the names mentioned. "People are on this wom-



MONEY TALKS:
Elinor Carucci puts herself under close scrutiny. Here, her self-portrait, *Counting Tips.*

GETTING INTIMATE: Ellen Nolan, far right, strives for a deeper understanding of her subjects—a model, right, or singer Beth Orton.



an tip, but I'm a person."

Most notably, her photographs of apple-cheeked, euphoric teenage girls have delivered a potent death chop to the vogue for the wan, sallow, and sullen.

And while Constantine says she'd be dismayed at a predictable picture of, say, a woman draped over a sports car, she adds, "I'm put off by any kind of visual stereotype; more truthfully, I'm outraged at the amount of boring imagery around."

Constantine, nibbling at a club sandwich in the Gramercy Park Hotel dining room, credits the photographer Corinne Day with finally breaking the constraints that hampered women as photographers: "Corinne used less sexy imagery, less obvious imagery, and I think there's a lot of women who are into less sexy imagery, on both sides of the camera." In fact, when it comes to blatantly sexy imagery, Constantine confesses that she would be at a bit of a loss: "It would have to be completely ironic, and I hate irony in pictures."

Why has it taken so long for women to get cast in this role in significant numbers?

"It's only in this generation that so many women have become important, because, I think, the old prejudices about the photographer's relationship with the model has finally gone," says Williams. "Bailey's relationship with the models, that *Blow-Up, Austin Powers* thing. Even with Helmut Newton, when those girls were having a really great time, there was something underlying, an exploitative edge. It's funny—a lot of male fashion photographers have been gay, but that's always been kept under wraps because that wasn't seen to be the proper relationship."

Make no mistake, there's still plenty of sex out there, what with bombshells Gisele Bundchen and Carmen Kass cast as this year's must-have models—and with racy Mario Testino well on his way to being crowned as *Vogue*'s premier photographer. Why? Because sex sells clothes. Don't believe me? You can ask Tom Ford at the next Gucci Group shareholder meeting.

But although sex still sells, it's not the only thing that sells. What's compelling—sexy, to use the word of the day—about these young women's work is that it often bears the stamp of a communiqué. It's an inside joke, or, say, a message in code, an inter-office memo, a secret outsiders wouldn't understand.

Sure, there's sex; there's even some T&A. But the camera is no longer wielded phallus-style (yeah, baby, yeah!), and it's much less of an apparatus, as the semiotics set would say: more cigarette than strap-on.

It certainly was not ever thus; two of the most important fashion photographers of the past 30 years, Deborah Turbeville and Ellen von Unwerth, made sexuality in some way a central pillar of their work, often by transferring sexual authority to their subjects. Turbeville's languid sybarites lived for the cosmopolitan pleasures (and clothes) of the late seventies. In the late eighties and early nineties, Von Unwerth took the Betty Grable–Varga Girl pin-up of World War II and transformed her into a postfeminist, stilettoed glamazon (with her own damn nose cones, thank you very much).

The tide began to turn with the fine-art photographer turned sharpshooter-of-the-new-*Bazaar* Inez Van Lamsweerde, whose pictures brilliantly blurred the lines between retail reverie and sex. And today's girls, or women, or whatever you want to call them since neither word seems quite appropriate, aren't as inter-

UP CLOSE AND PERSONAL: Vanina Sorrenti's self-portrait (she's the "ghost" on the right) puts her subject first.

Mark Seelen; photographs courtesy of Ellen Nolan; photograph courtesy of Vanina Sorrenti.

GIRL POWER: There's nothing shy or retiring about Elaine Constantine's energetic images.

fair-weather

ested in playing the sex card, or, at the very least, not in using it as a trump. "I don't look at them in a sexual way," says Nolan, referring to how she sees her models. "But you can look at them in a sensual way. I see them as individuals, the same way I see men as people. So when I shoot women, it's important for me to find the person, to find her presence in the picture."

For Constantine, the newly embraced practice of finding models who look like individuals (only more photogenic, perhaps) helped her achieve her signature look of unfamiliar faces caught in ecstasy, and helped her realize her philosophy: "I want to present people so that you can empathize with them, so that you can believe the fantasy." But she has also discovered the perils of fashion-magazine dictates, recalling a job where she was given a list of models she could use. "One thing that confuses me about this is why you should have to use the really big models," she says.

Since she prefers to use models with whom she feels some visual kinship, such demands are tough. "You can't expect everyone to be your best friend," she says. "And when someone sees my pictures, I want them to think, *What a great life!* I don't want them just to see Maggie Rizer in a camel sweater."

That feeling links nearly all the photographers in this new wave, even Liz Collins, whose provocatively sexual images, sometimes involving two women, hint at a special kind of secret the boys don't get but might like to. "The relationship of the model and photographer is quite different today," says Charlotte Cotton, assistant curator of photographs at the Victoria and Albert Museum. "There's an effort to try to get at the real character of the model and a sense of individuality, rather than something statuesque. There's a sympathy between them, not the full-on message of sexual *frisson.* That's not what the twenty-first century is about."

Sorrenti takes such pains to be unprovocative that her pictures have a boldness all their own. She is the latest member of the Sorrenti clan to take aim behind the camera; her mother, Francesca, and older brother Mario are both respected photographers; her younger brother Davide, also a photographer, gained a different kind of fame when he died of a heroin overdose a few years back. But she hasn't followed in any of their footsteps, moving toward developing a candid style of working that has more in common with a fine-art paradigm than with fashion. For one thing, she doesn't use any makeup.

"It's obvious that with a woman shooting a woman the dynamic is completely different," says Sorrenti. "It's not as sexual, but it's a lot more intimate. When it's the same sex, women on women or men on men, you're not projecting anything on them but identifying. With women, I try to find something within them that's close to myself and heighten that beauty, glorify it. And it's not like an

Mark Seelen; photograph courtesy of Elaine Constantine.

expected or preconceived beauty."

But if finding the person in the picture is the Holy Grail, as Nolan puts it, finding the person for the picture is a crucial part of the process in literal terms as well. For these women, you see, the word *friends* doesn't just mean a goofy sitcom; it's their whole aesthetic.

"I really only use my friends; I wouldn't want to use anyone else. But then, if they come to me, I assume that's what they're looking for," says Carucci, a beautiful Israeli-born fine-art photographer who does only rarefied commercial work. (She adds jokingly, "So I only choose the most beautiful girls for my friends—if you're not beautiful, I'm not interested in you.") One of Carucci's favorite subjects is her own youthful, chic mother; another specialty is her haunting, super-extreme close-ups of the female body. No airbrushing here; one of the most graphic images features Carucci tweezing a hair from her own nipple. In what became an editorial photo spread, she pressed the brass button from a pair of Calvin Klein jeans into a friend's skin, then took an extreme close-up of the impression, legible right down to the designer's name (now, *that's* brand identity).

IN YOUR FACE: The work of Liz Collins, right, is direct, whether she's shooting Gisele Bundchen, top right, for *Dazed and Confused* magazine or the sexy advertising campaigns of Chloe.

Nolan shares the personal method. "I always work in my own way," says the 30-year-old Londoner. "I think that people come to me for what I do, so I just think, *Take it or leave it—I'm not going to adapt.* If someone doesn't interest me, I won't do it. I've been asked to photograph people I'm not interested in, and I've said no. You're just prostituting yourself otherwise.

"If there's no connection, then there's no point, because there's no magic."

She also dislikes the ease of shooting the pretty girl. "It's a real challenge to shoot ordinary people. The other way, it always means that she's pretty, and when people see the picture, they're always looking at a woman who's pretty." No fun there.

"Plus, those images are totally unattainable," she adds, "and I think they have the power to make many women incredibly unhappy, by stopping them from feeling happy about themselves. And you know, I've thought that I feel sorry for men as well now for the same reasons."

OVER THE YEARS, THE FASHION INDUSTRY has looked increasingly to the work and talent of fine-art photographers like Cindy Sherman, Catherine Opie, Sarah Lucas, Nan Goldin, and Hannah Starkey for credibility. "Fashion follows the art world very closely today," says Cotton. "So maybe with the younger women, we want to buy into this, because this is what the art world has sanctioned." More than that, it's the mundane and bohemian lifestyle that these women bring to their pictures that makes their work—featuring their friends, or models that look like they could be their friends—so desirable. It doesn't get more real than that.

Of course, the wheel of fashion will turn again, and new women and men will be there to declare all this realness totally unreal—or, even worse, not modern.

But that's fashion: As Cotton puts it, "To be a really good photographer, you have to avoid all the clichés." ■

Mark Seelen; photographs courtesy of Liz Collins.

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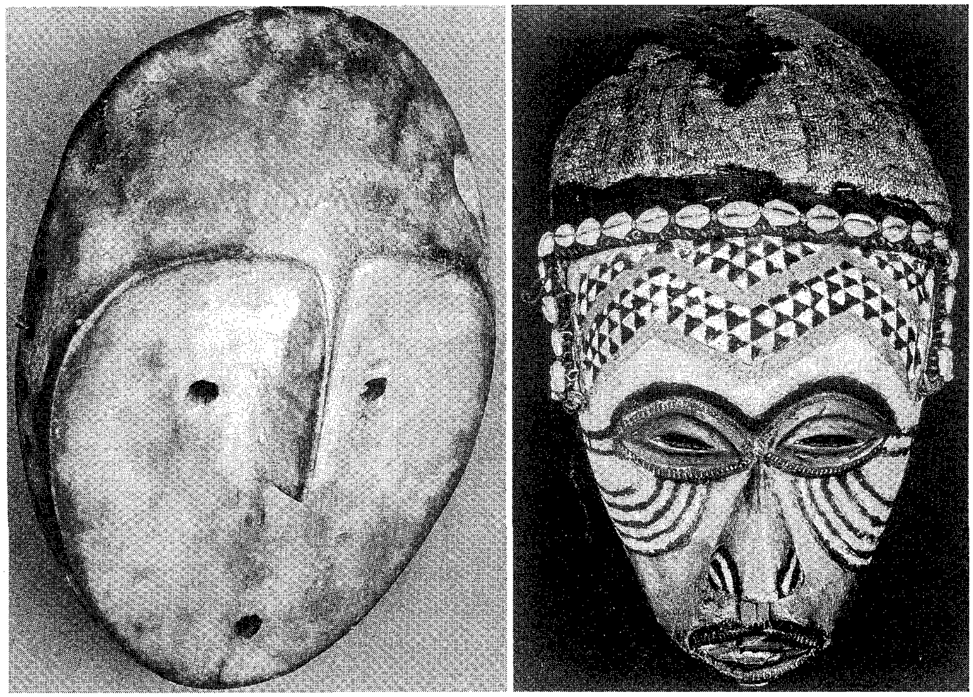

Photographs by Walker Evans: *left,* Mask, Africa, Democratic Republic of the Congo, Lega peoples; *right,* Mask [Ngady aMwaash mask], Africa, Democratic Republic of the Congo, Kuba peoples; The Metropolitan Museum of Art, New York, The Michael C. Rockefeller Memorial Collection, Gift of Robert Goldwater, 1961 and 1962.

Walker Evans

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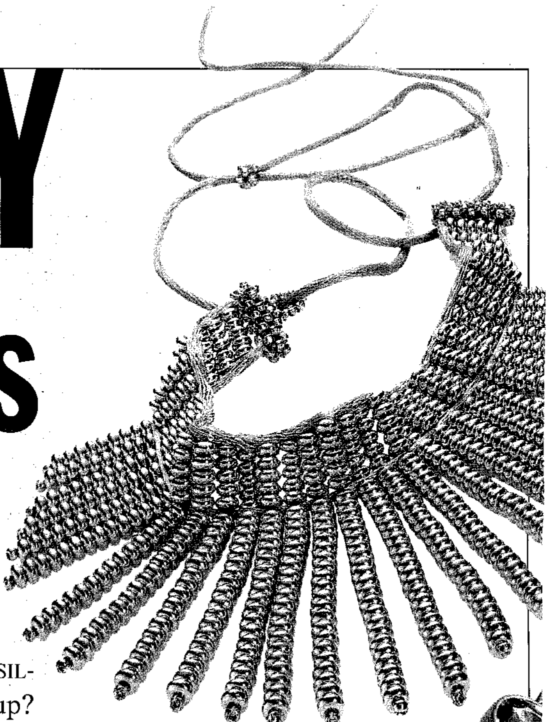
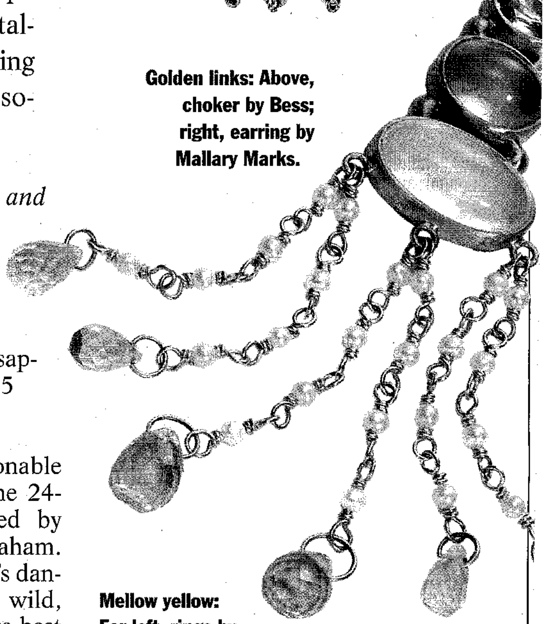
SMARTCITY

All That Glitters

Gold pairs perfectly with this spring's glossy styles, so it's no wonder New York jewelry designers are catching yellow fever. By Shyama Patel





Golden links: Above, choker by Bess; right, earring by Mallary Marks.

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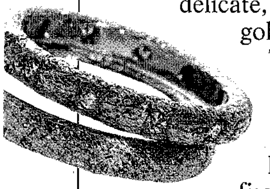
Me & Ro

There was a time when it seemed as if Michele Quon and Robin Renzi's chunky silver charms adorned every neck at Whole Foods Market. This year, they've taken a decidedly upmarket turn, and their new boutique on Elizabeth Street is a feast of the most delicate, dangly confections in gold with rubies and Tahitian pearls. (And yes, purists can still pick up those silver staples.) Seventy dollars will get you your first fix of ten-karat stackable rings (but beware—eighteen-karat pieces can run into the thousands). *At Barneys New York and Me & Ro (239 Elizabeth Street).*

- Flower ring, $70
- Hoop earrings with ruby drops, $620
- Hoop earrings with pearls, $1,095



Mallary Marks

Renowned for her painterly grasp of light and color, Marks has over the years consistently produced smooth, pale stones that practically shine from within. So it's no surprise that some of the prettiest work in eighteen-karat yellow gold with semiprecious stones comes from her workshop. Marks's jewelry has long been a gala-going staple, but it looks equally chic paired with this season's dressed-up denim. *At Barneys New York, Fragments (107 Greene Street), and Jeffrey (449 West 14th Street).*

- Cabochon-and-sapphire earrings, $825
- Gold-ruby-and-garnet bracelet, $1,650
- Tassel earrings with emeralds, sapphires, and aquamarines, $3,835

Bess

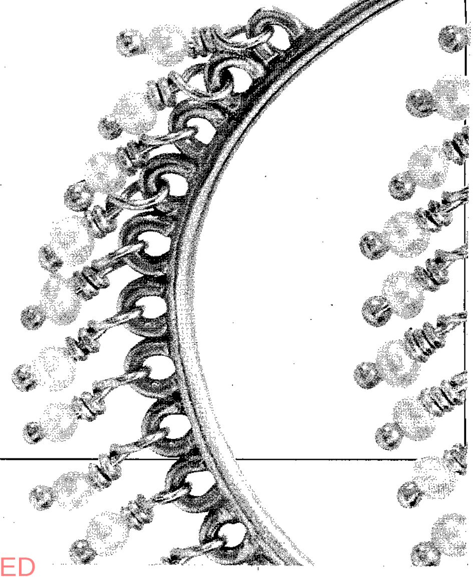
For disco-style sparkle at reasonable prices, NoLIta types swear by the 24-karat-gold-plated pieces designed by Brooklyn's Doug and Bess Abraham. There's nothing hippie about Bess's dangly, beaded work; in fact, their wild, metallic earrings and necklaces are best paired with that Gucci dress, the one with the neckline down to there. *At Bond 07 (7 Bond Street) and Scoop stores.*

- Gold-bead earrings, $200
- Gold-tone bead choker, $400
- Triple-strand gold chain, $150

Studio Waterfall

When it comes to diamonds, designer Kin Tsukayama has the right idea: "If I were a lady," he says, "I wouldn't want to wear cheap stones, so I'd wear small ones." And though they are tiny, the rocks in his simple gold rings and earrings throw off some serious rainbows. Tsukayama's craftsy, rough-finished work looks right at home with even the most high-concept, deconstructed

Mellow yellow: Far left, rings by Studio Waterfall; below, earrings by Me & Ro.



Photographs by Spencer Jones.

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Karat soup: Left, bracelet by Caroline Ellen; above, choker by Kara Varian Baker.

Golden rules! Clockwise from left, bracelets by Meredith Frederick, necklace by Sharon Alouf, bangle by Dean Harris.

clothes. *At Barneys New York.*

- Cross earrings with diamonds, $725
- Plain gold ring, $475
- Ring with diamonds, $1,455

Sharon Alouf

"I don't think about time," Sharon Alouf says with a sigh when asked how long it takes to fashion one of her intricately worked necklaces. "It can take years." The most breathtaking creations are the extravagant, hand-faceted gold-bead necklaces and ruby or sapphire chokers with sleek gold clasps. No, this kind of workmanship doesn't come cheap—but we can at least dream, can't we? *At Fred Leighton and Jeffrey.*

- Gold ring with ruby, $1,050
- Ruby necklace with gold clasp, $5,050
- Seventy-six-inch gold necklace, $9,900

Meredith Frederick

Multicolored, stackable beaded bracelets aren't just for street vendors and teen magazines. Meredith Frederick, who retired as the pastry chef at the Post House last month, has spent years studying the old Eastern European art of weaving strands of beads into thick, patterned rope bracelets and chokers; now she's turning out some very sophisticated (and affordable) trinkets. Start with a lightweight, slip-on bracelet, and before you know it you'll be amassing a collection. *At Bergdorf Goodman.*

- Gold, blue onyx, labradorite, and iolite bracelet, $375
- Gold-bead bracelet, $300

Dean Harris

Designers will do anything to get fashion editors to see their work; but all Dean Harris had to do was wear a few pieces to his job as a fashion-show producer for the likes of Marc Jacobs and Loewe. Top stylists noticed—and ordered—some of his early creations, and before long Barneys did, too. Harris actually creates his ethereal "dripped" gold rings, bracelets, and chokers from strands of eighteen-karat gold wire he pounds to perfection. "It's very artistic," he explains. "I hammer a little more if I'm in a bad mood." *At Barneys New York and Jeffrey.*

- Bangle with diamonds, $1,650
- Gold bangle, $500
- Ruby bracelet with gold clasp, $695

Kara Varian Baker

Bi-coastal designer Kara Varian Baker may take her inspiration from nature—many of her casts are made from twigs—but there's not a lot of crunch in the end result. Her take on gold is a minimalist's dream: the skinniest slivers in long, free-form links, accented with semiprecious stones. Pair her pretty chokers with a pleated skirt and pumps and you'll find it easy to leave the pearls at home. *At Kara Varian Baker (215 Mulberry Street).*

- Long twig earrings, $365
- Earrings with twin pearl drops, $145
- Choker with berry cluster, $1,145

Caroline Ellen

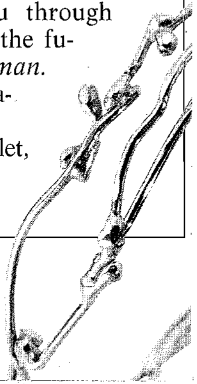
Caroline Ellen's low-key approach to classic, high-end American styles lets modern princesses carry off one of her tennis bracelets as easily with a T-shirt and khakis as with a ball gown for a benefit. These pieces are currently spot-on for that preppy, off-to-Palm Beach look. But if you can afford them, they'll last you through many, many trends in the future. *At Bergdorf Goodman.*

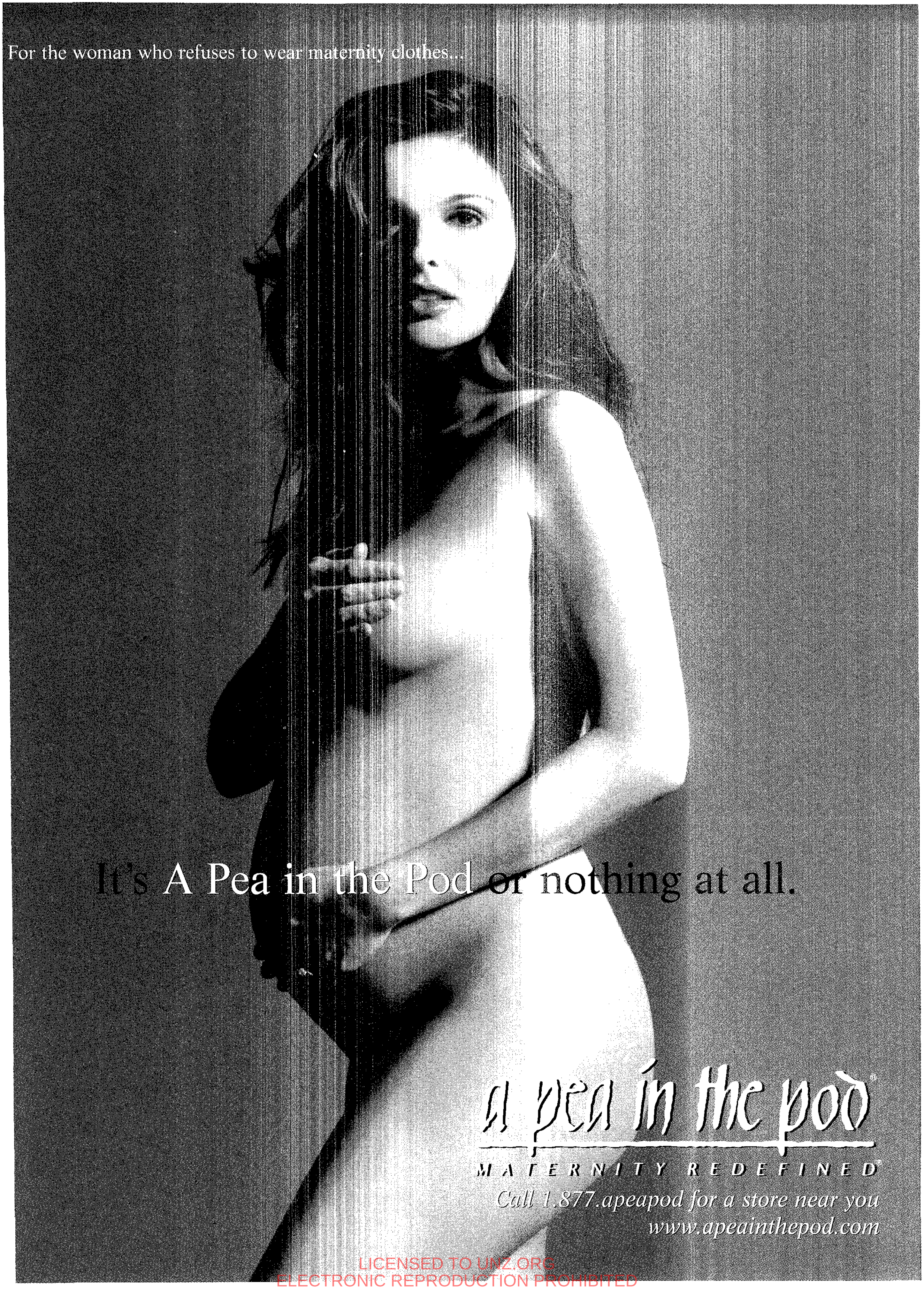
- Cross earrings with diamonds, $1,775
- Diamond flower bracelet, $5,900
- Circle ring, $500 ▬

CHEAPER THRILLS

Yes, we can hear the naysayers guffawing at the idea of shelling out the equivalent of a mortgage payment for a bauble that could easily be lost within five minutes of leaving the store. But those willing to forgo a designer label—and settle for gold plate—can get a gilded fix for a lot less. Agatha, the French trinket chain, has dozens of sleek styles for under $100. (Call 800-AGATHA-7 for store locations.) Our favorites are the square-link bracelet ($43) with matching necklace ($77) and a pair of classic hoop earrings ($24–$72).

For a little more ethnic flair (at subcontinental prices), accessories editors swear by Little India Emporium (128 East 28th Street, second floor; 212-481-0325). Bangles here are so cheap they're sold in bulk (textured gold-tone ones are $8 a dozen), gold-plated rope necklaces are $35, and a groovy chain fringe choker with matching earrings is only $65. S.P.

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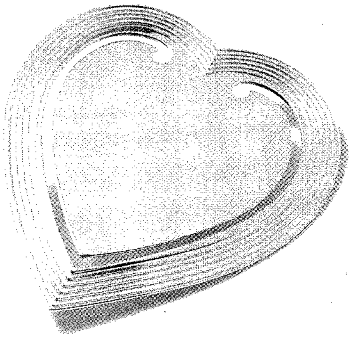
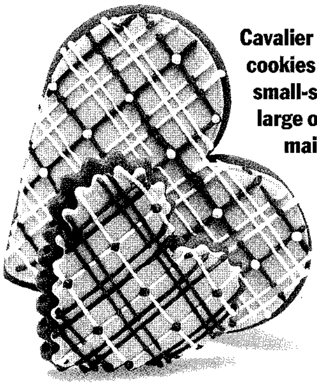
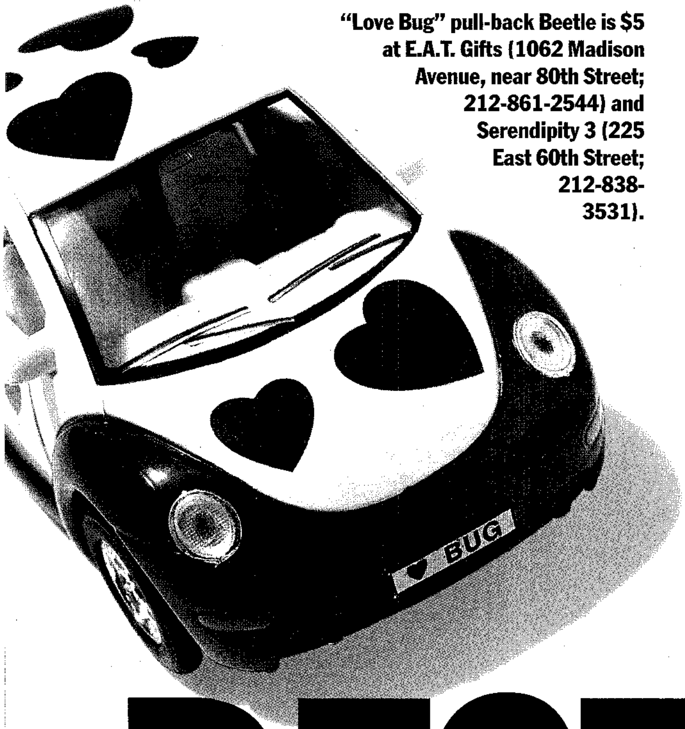
English calfskin mouse pad is $75 at Asprey & Garrard (725 Fifth Avenue, at 56th Street; 212-688-1811).



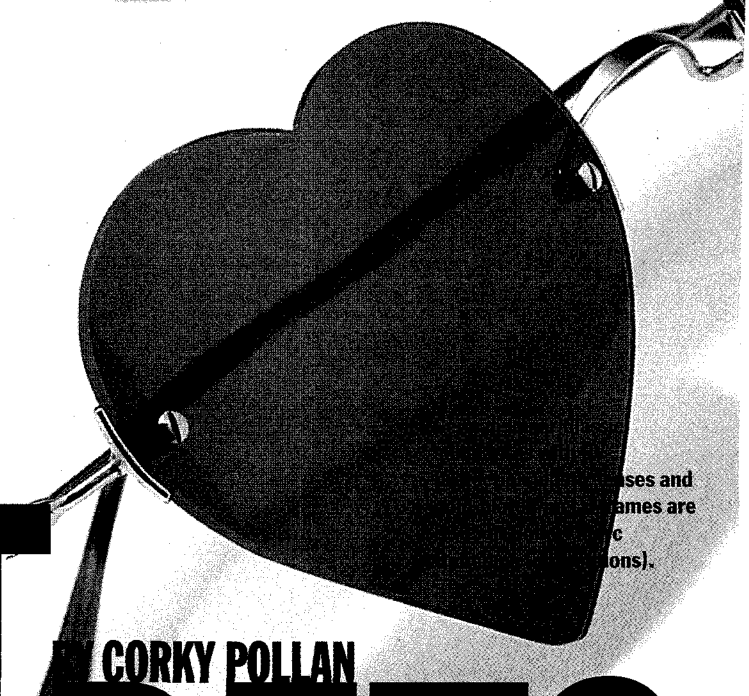
Stainless-steel money clip is $30 at Barneys New York Chelsea Passage.



Cavalier iced gingerbread cookies are $8 for two small-size cookies, $15 for a large one on Henri Bendel's main floor.



"Love Bug" pull-back Beetle is $5 at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 212-861-2544) and Serendipity 3 (225 East 60th Street; 212-838-3531).



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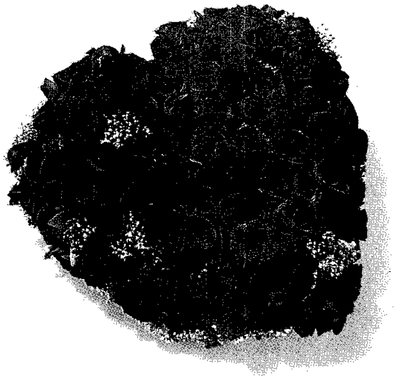
BEST BETS

BY CORKY POLLAN

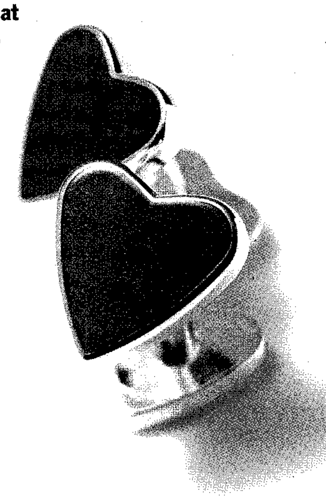
Flowers, of course, but in the new millennium, hearts come in many guises: money clips, mouse pads, even Beetles.

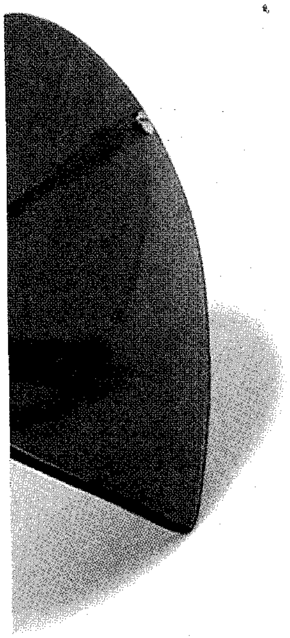
Hybrid Michael George "Rose Candy Box" floral arrangement is $295 on Bergdorf Goodman's New Level of Beauty.



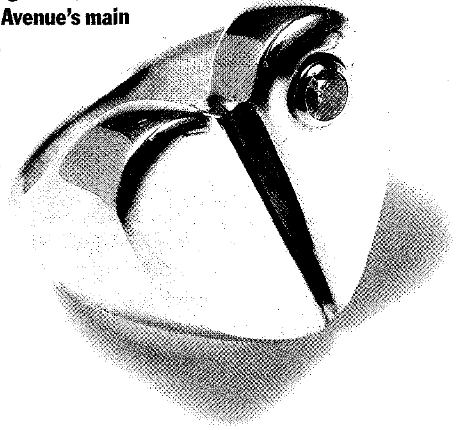
The Hot Sox Co. cotton-and-spandex heart socks are $8 on Bloomingdale's main floor.

Thomas Pink sterling-silver-and-enamel cuff links are $80 at Thomas Pink (520 Madison Avenue, at 53rd Street; 212-838-1928).





Barry Kieselstein-Cord Sport sterling-silver ring with faceted diamond set in eighteen-karat gold is $395 on Saks Fifth Avenue's main floor.



Silk heart-print mules are $290 at Prada (all locations).

Photographed by Michael Grimm

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SALES & BARGAINS **SHYAMA PATEL**

Castoffs of Thousands

"I only wore it once!" *When models and fashionistas clear out their closets, high-end consignment shops are happy to put you* **in their shoes—and dresses, and jackets . . .**

INA where they are: Fashion finds, fresh from Barneys (via one dinner party), at 101 Thompson Street.

WHEN CONSIGNMENT SHOPS STARTed cropping up all over town a few seasons back, most fashion-savvy shoppers dismissed them as glorified thrift shops. But now many more of the people whose clothes you want—models, boutique salesgirls, and a surprising portion of the younger best-dressed-list—are learning to turn castoffs into cab fare. At these stores, you can snap up what they wore last season at bargain prices or trade in your own to supplement a spring shopping budget.

For the trendiest pickings from American and European runways—mixed in with rather chic no-name clothes—visit **INA** (two locations) and **Transfer International**. Both buy mostly from fashion insiders, so you'll sometimes find things here even before they're in retail stores. Such is the turnover of trendy European labels that Transfer will actually pay up front for anything by Prada or Gucci (most shops send you a check when the item sells). There are Housing Works Thrift Shops right nearby for the stuff these stores won't take.

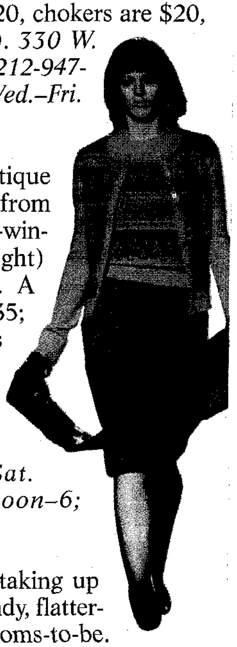
You'll find the occasional Yohji Yamamoto at any consignment shop, but a few do specialize in Japanese designers. The best-presented selection is at **Yu**, where the stock is a whopping 70 percent Japanese (and about 65 percent off retail). But if you're after a real bargain and up for some digging, hit either branch of **Tokyo Joe**. Go through the armloads of dusty Urban Outfitters sweaters and you'll find Comme des Garçons treasures for about 80 percent off.

Madison Avenue, where the first consignment stores opened in the fifties, is still tops for Chanel suits, Yves Saint Laurent blouses, unworn Manolo Blahniks, and other uptown staples. Best are old favorites **Encore** and **Michael's**, where most things are under a year old and at least one third off original prices (cheaper, older things turn up, too). **Leyla's**, a relative newcomer, has a similar (albeit smaller) selection at slightly lower prices. All are picky about what they'll accept: Jackie O. famously dispatched her castoffs to Encore, but most of our old clothes don't have quite that pedigree.

INA, 101 Thompson St. (212-941-4757) and 21 Prince St. (212-334-9048); Transfer International, 594 Broadway, near Houston St. (212-941-5472); Yu, 151 Ludlow St. (212-979-9370); Tokyo Joe, 334 E. 11th St. (212-473-0724) and 240 E. 28th St. (212-532-3605); Encore, 1132 Madison Ave., near 84th St., second floor (212-879-2850); Michael's Consignment Shop for Women and Brides, 1041 Madison Ave., near 79th Street, second floor (212-737-7273); Leyla's, 227 E. 50th St. (212-421-8138).

Picks of the Week

Stella Pace, creator of that ubiquitous Powerbead jewelry, is taking 60 percent off overstock—just in time for Valentine's Day. Bracelets are $10–$20, chokers are $20, bags are $65–$100. *330 W. 38th St., Suite 911 (212-947-3121); cash only; Wed.–Fri. 10–6; 2/9–2/11.*



Anna Sui's SoHo boutique is clearing leftovers from her splashy boho fall-winter line (pictured, right) at 70 percent off. A fleece turtleneck is $35; a splatter-print dress is $60; a toggle coat is $135. *113 Greene St. (212-941-8406); A.E., M.C., V.; Mon.–Sat. 11:30–7, Sun. noon–6; 2/12–2/28.*

Pumpkin Maternity is taking up to 75 percent off trendy, flattering clothes for moms-to-be. Shorts, bootcut pants, and pencil skirts are $30; leatherette pants are $50; diaper bags are $60. *225 Lafayette St., Suite 509 (212-674-7476); cash only; Fri.–Sat. 10–6; 2/11–2/12.*

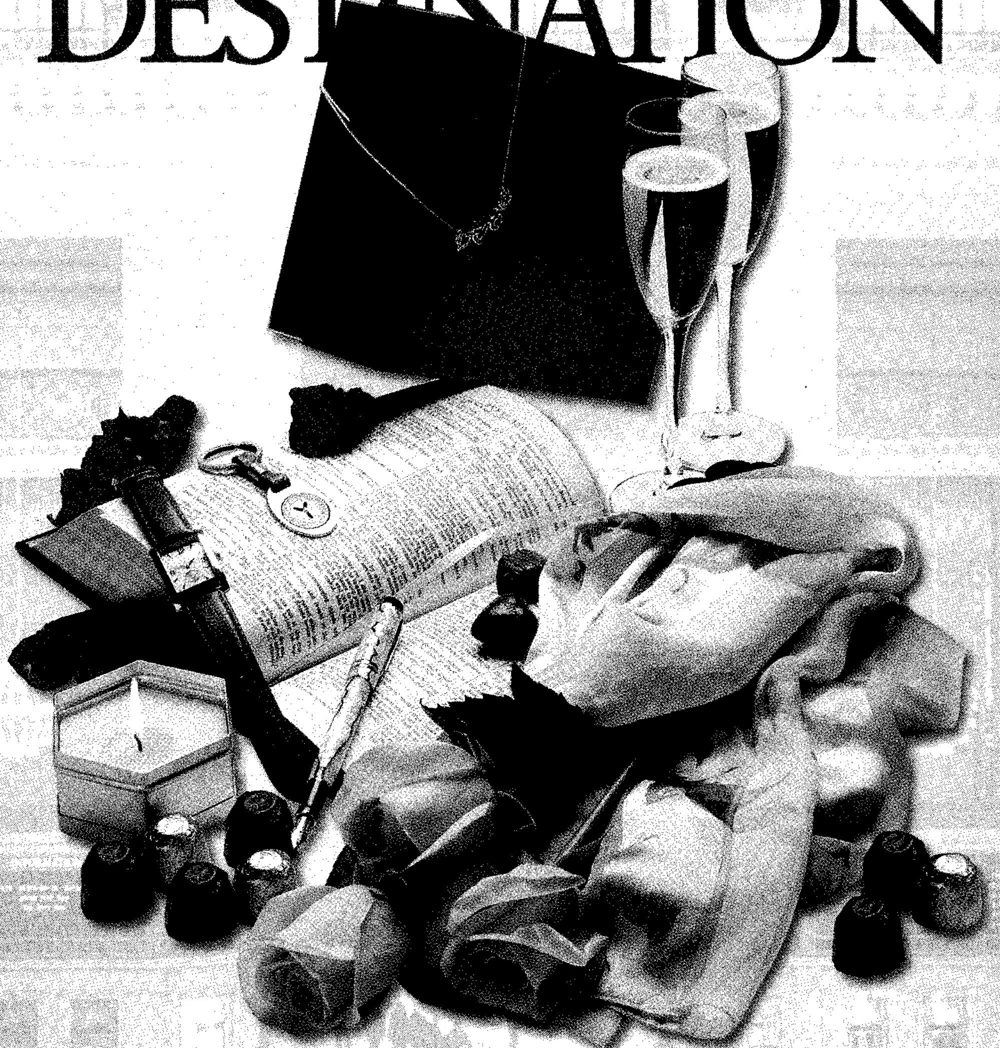
Alpana Bawa's colorful, Indian-made winter styles for men and women are 30 to 70 percent off, from $100 for embroidered shirts to $900 for brocade gowns. *41 Grand St. (212-965-0559); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. noon–7, Sun. noon–6; 2/11–2/14.* ▬

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Kenneth Chen (store); courtesy of KCD Inc.

GRAND CENTRAL

NEW YORK'S VALENTINE'S DAY DESTINATION



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No purchase necessary. One entry per person, per participating store, restaurant or Market stall only (duplicates will be discarded). Prizes cannot be exchanged or redeemed for cash. Contest ends on February 14, 2000. Random drawing to be held during the week of February 21, 2000. Winners to notified by registered mail. See entry forms for complete details.

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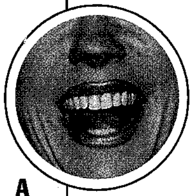
BEAUTY

Smiles Ahead

One might think that cosmetic dentistry would give new meaning to the phrase *suffer for style.* Actually, though, it's a far cry from your average root canal. A range of procedures can brighten smiles, alter facial angles, and plump up pouts in just a few hours and with little recovery time. Until now, the cost has been the part that hurts. Donald Trump, Matt Dillon, Kathie Lee Gifford, and Bridget Hall (I.D. them at left) have all gone to Dr. Larry Rosenthal for an oral makeover—and paid between $20,000 and $40,000. But in April, New York University will start construction on the Rosenthal Institute for Aesthetic Dentistry, a treatment and research center where a mouthful of porcelain-laminate veneers will range from $500 to $2,000. "In the past, we treated dental disease and gum disease," says Dr. Rosenthal. "Two thousand is the year we treat *ugly* disease." In addition to improving discolored and overcrowded smiles, the institute will provide patients with soothing music and perk them up with celebrity-guest appearances. And if you're still scared, says Rosenthal, "we'll have laughing gas and everything."



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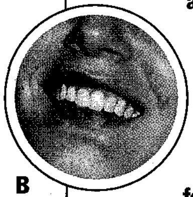

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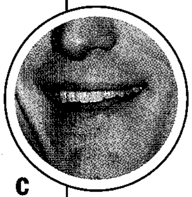

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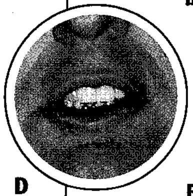
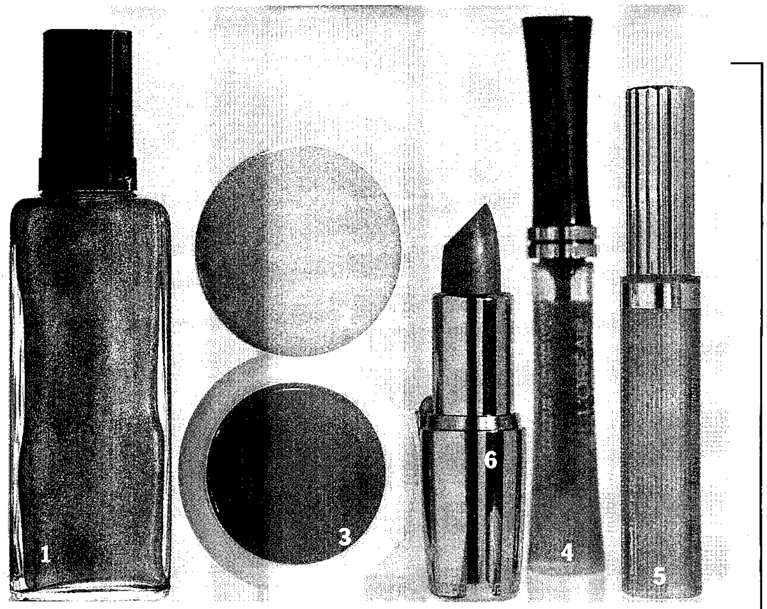


D

KEY: a. Kathie Lee Gifford; **b.** Bridget Hall; **c.** Matt Dillon; **d.** Donald Trump

Breast Intentions

Defying gravity, once a science-fiction fixture, is now a firm tenet of cosmetic science—just ask the women who have eagerly flocked to salons to tone their faces with electronic muscle stimulation. And now two places are pushing the technological envelope—down. **Completely Bare** has just introduced the "techno breast lift" to perk up drooping décolletage. The half-hour procedure begins with an application of gel to conduct electronic microcurrents, which are applied to specific pressure points and muscle locations. The ten-treatment, $875 process supposedly plumps and firms breasts and promotes blood flow and skin hydration. In addition, the **Four Seasons Hotel Fitness Spa** offers a combination face and bust lift ($215 for the 90-minute treatment). How long before the butt lift is available?

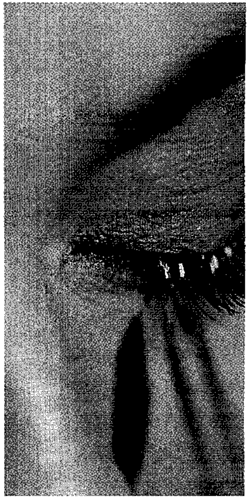


Spring Forward

Looking like a million bucks—50 million bucks, in today's currency—has never been so fashionable. The best way to achieve the Palm Beach look, of course, is to be there, but shortcuts exist for those of us who are Manhattan-bound.

Go for the Bronze Tan skin ruled the runways, and—in what some fashion insiders are terming "tanorexia"—models have been heading to tanning beds to liven up their bony frames. Fortunately, you can achieve a healthy glow without exposing yourself to toxic rays. **The Spa at Equinox's "Don't Let It Fade"** self-tanning series includes exfoliation and application of a fruit-based tanning lotion ($285 for three treatments). To combat leathery skin and add a luxurious layer of bronze shimmer, try **Lancôme**'s liquid gold **Huile Pollen** (1) on the body. For facial bronzing, **Guerlain's Shiny Shine** in Touche d'Ambre (2) and **Club Monaco Cheek Dew** in Blush (3).

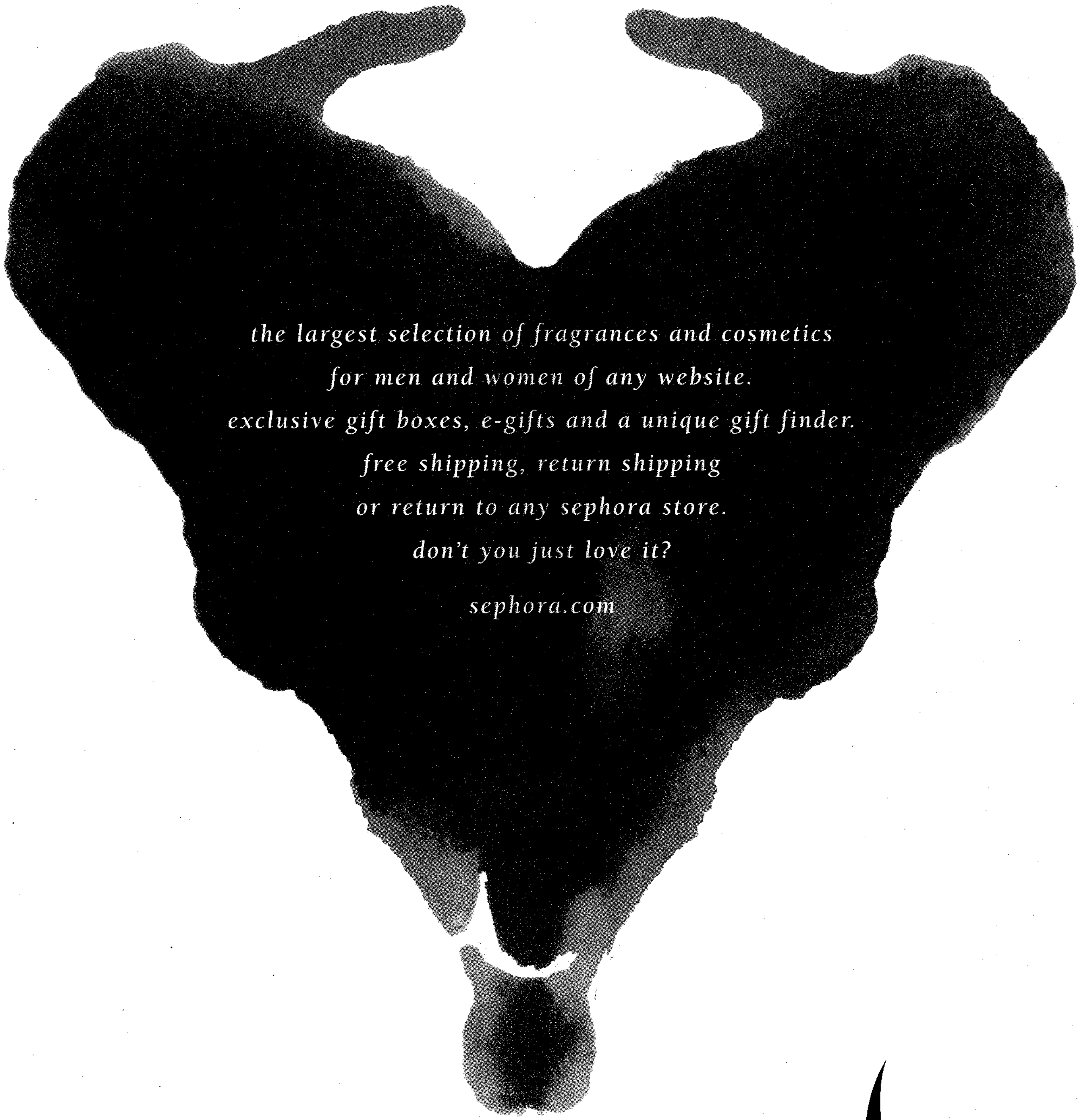
Coral Gables Old-school color (think Grandma's coral lipstick) has gone modern—lucky, if you like to match your lips to your orange Hermès Birkin bag. At **L'Oréal**, makeup artist Collier Strong created a collection of golden-peach lipsticks and translucent orange glosses—like **Sun Nectar Rouge Pulp** (4). "People are looking for some kind of connection to the past," he says. "We're not going to start wearing bouffants, but it's not a stretch to pull coral lipstick out of retirement." **Estée Lauder** updated its best-selling shade, Frosted Apricot, with a glossy new-century formula to create **High Shine Lip Lacquer** in Apricot 2000 (5), and Donatella Versace has come out with the ultimate Sunshine State lip color, **Versace Wet Lipgloss V2006** (6).



Lash Out No, eyelashes don't just grow that way. And no, don't try to apply them yourself—unless you've got a steady hand and a lot of time. At **Helena Rubinstein Beauty Gallery**'s new **"Lashes by the Minute,"** a pro will pile on everything from a modest outer fringe to a full 45-minute dramatic effect, available in fifteen-minute increments at a dollar a minute. (If you'd rather skip the glue entirely, try a lash-builder like **Chanel**'s **Maximum Lash Base** under your regular mascara.)

BY BETH LANDMAN KEIL

Photographs: clockwise from top right, Nola Lopez (2); Allan Tannenbaum/Corbis Sygma; Gregory Pace/Corbis Sygma (3)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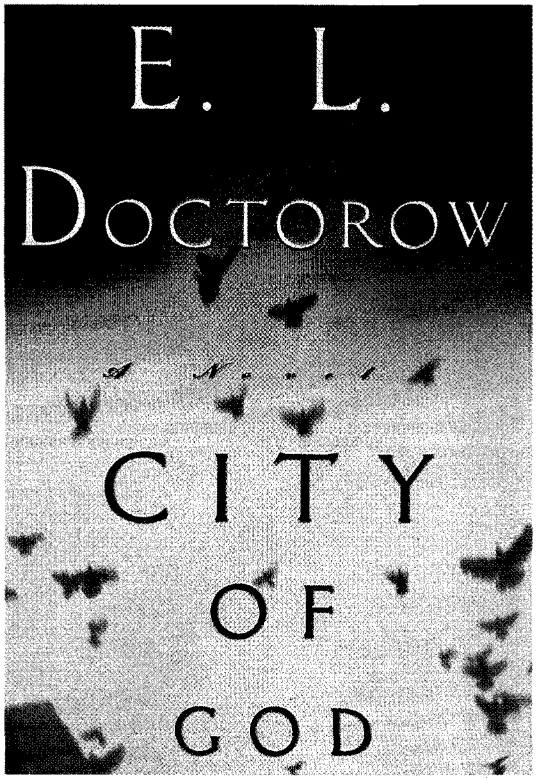
BOOKS **WALTER KIRN**

Heaven Can Wait

E. L. Doctorow's newest depicts a New York on its way to a spiritual awakening. But as a novel, it doesn't quite get out of bed.

City of God
BY E. L. DOCTOROW
Random House; 272 pages; $25

E.L. DOCTOROW'S *CITY OF GOD* IS A NOVEL NOT OF faces but of heads. Large heads, filled to bursting with ideas. Ideas about history, physics, and philosophy, but mostly ideas about divinity. What Doctorow's people look like, act like, feel like is secondary to what they think. They're ambulatory intellects, walking craniums. If the book were a comic strip, the thought balloons would resemble dirigibles tethered to tiny bodies, and the words inside the balloons would be so dense, so fine and tiny and tightly interknit, that it would take precision optics to read them.



It's an easy book to admire but a hard one to love, perhaps. The author's ambitions are grand. The grandest. Doctorow aims to bring Heaven down to earth, meld the eternal and the everyday, reconcile spirituality and science, and generally elevate suffering humankind with a new understanding of its cosmic status. Everything becomes grist for this great synthesis: Einsteinian physics, Jewish and Christian theology, Wittgensteinian logic, Vietnam, the Holocaust, and New York City (which Doctorow calls a great "religioplex" and represents as an inspired creation, living proof of divinity at work). That's a lot of significance for one book to handle, a lot of meaning to squeeze between two covers—particularly when the ultimate problems, transcendent riddles, and universal truths are loaded onto the structure from the top, in the form of essays, speeches, and meditations, rather than built into the foundation in the form of characters and story.

Einsteinian physics, Jewish and Christian theology, Wittgensteinian logic, Vietnam, the Holocaust: heavy subjects all. They make *City of God* seem leaden.

The questing soul at the center of the book—a book whose center is hard to find at times—is a liberal Episcopal priest, one Father Pemberton, who ministers to a tiny congregation on the Lower East Side. Pemberton is in crisis about his faith, muddled with doctrinal doubts and distracted by the pleasures of the flesh. He can't get his arms around the Trinity but has no trouble getting them around his married mistress. His history of activism—fighting against the Vietnam War and for civil rights—has drawn the wrong kind of attention from church authorities, who seem to want him out. No organization man, Pemberton feels spiritually buried in an institution whose roots and purposes often strike him as dubious, at best. A student of modern theologians such as Barth and Tillich, but also a hands-on comforter of the sick and poor, he's both too sophisticated and too red-blooded to tread the paths of orthodoxy quietly.

Already ripe for apostasy, Pemberton is pushed over the edge when the cross from his altar is stolen and reappears on the roof of a progressive synagogue. Much is made of this little mystery and its possible religious symbolism, but it serves for the most part as a plot device to bring together Pemberton and two rabbis, Sarah Blumenthal and her husband, Joshua. Their Synagogue of Evolutionary Judaism appeals to the forward-thinking, Christ-doubting Pemberton and is held up by Doctorow as an ideal church, warm, broad-minded, inquisitive, serious, a little bit country, a little bit rock-and-roll. A perfect fit, that is, for pretty much anyone who isn't a die-hard fundamentalist or a cynical secularist. So what's the conflict?

There is none. Anywhere. Pemberton converts to the new faith, marries Sarah (after her husband dies, conveniently beaten to death offstage in another unsolved mystery that is supposed to feel numinous and provocative), and the couple lives happily ever after, a model of ecumenical enlightenment.

In terms of basic drama, that's the story: Thinking Christian becomes thinking Jew. So how, you ask, does Wittgenstein come into it? Well, he just does. And all that other stuff too. Doctorow is writing the higher hodgepodge, and nothing, no digression, is forbidden, as long as it somehow leads back to his themes. And with themes this large, almost anything leads back to them, including lectures by great philosophers, postmodern rewrites of popular songs, a long reminiscence of the Holocaust involving Sarah's father, some notes on bird-watching, and a bit about a retired *Times* reporter who hunts down war criminals on his bicycle. To draw all this metafictionally together, there's a sort of book within the book, written by a journalist named Everett whom we only faintly get to know.

The above is an unfair summary, of course. Any recipe can be made to sound chaotic by listing its ingredients out of context. The problem with *City of God,* however, is not incoherence but the opposite. The collage isn't irrational enough. The cut-and-pasted pieces yield few surprises, the fractures and jump cuts never really startle, and the mysteries aren't mysterious. This is all another way of saying that there can be no interesting collisions when a novel's elements all run parallel.

City of God only looks freewheeling; in fact it's a traditional, straight-line argument, and hardly a controversial one at that. (That the book's only villains are Nazis should be a clue.) Tolerance, knowledge, simplicity, and love are wordily and exhaustively extolled and proved to be superior to their opposites—sometimes by Pemberton, other times by Sarah, and sometimes by famous Viennese philosophers. Sometimes the brainy asides drop out of nowhere, such as this one spoken by Everett (I believe): "Thus the term film language is an oxymoron. . . . Film implodes discourse, it deliterates thought, it shrinks it to the compacted meaning of the preverbal impression or intuition or understanding. You receive what you see, you don't have to think it out." Dialogue, when it occurs, also tends to be lofty and scholastic. "But it was after I met Joshua and we began talking that I realized that ethnicity, incorporating the tradition in yourself, is not enough."

Underneath all this thinking, there's not much doing, though the Holocaust sections—about a boy's adventures in an increasingly imperiled ghetto—provide a certain respite from the cognition, demonstrating that Doctorow the storyteller is still alive inside the seminarian. His drive to fashion a major statement about the perennial questions is just too much, though; no episode, situation, or character can survive its heady onslaught.

The attraction between Pemberton and Sarah, which ought to be the book's emotional glue, is purported to be instinctive and sexual, but it plays on the page like a world-religions class. The union of their traditions is what counts, and the reader can never forget this for a second. The book winds up with a wedding speech from Pemberton so florid and all-encompassing and somber that you wish someone would sneeze or cough to break his chain of thought. ■

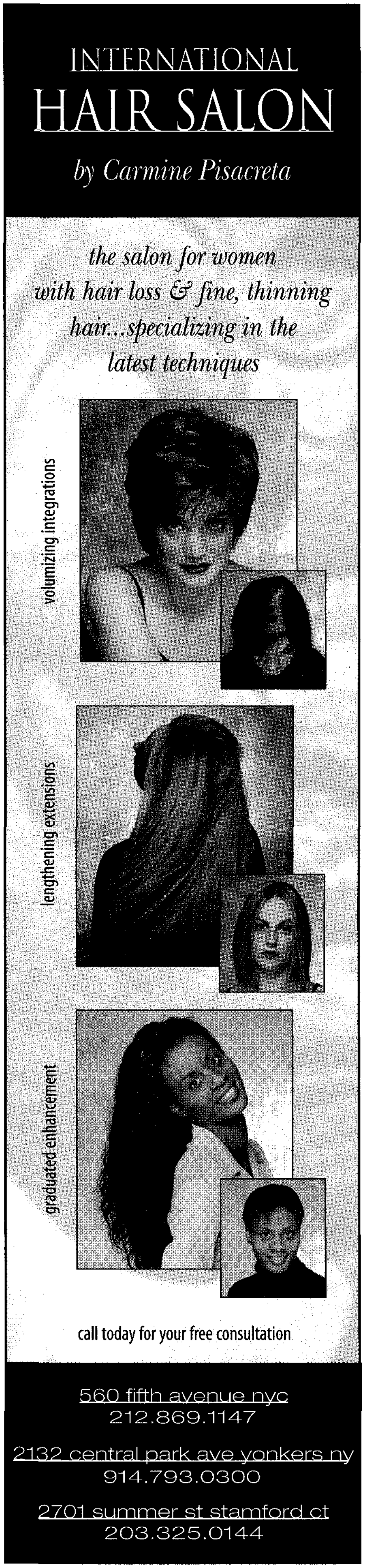
Walter Kirn's 1997–2000 reviews are available at **newyorkmag.com**.

SHORTS

YOU THOUGHT THE MORAL ROT TOOK hold in the sixties, didn't you? Wrong, says conservative commentator David Frum in **How We Got Here** (Basic Books, $25). The real culprit is the seventies—"that slum of a decade," as one of the book's blurbists has it—wherein the transgressive urges of the relatively few (college radicals, eggheads) became the laws and mores of the many (whether the many wanted them or not) through the coercions of the media, Hollywood, and the liberal courts. Frum is smart, and whether one agrees with him or not, one learns things here—about Foucault, OPEC, snail darters on the Little Tennessee River. But the indictment loses its edge in the conclusion, where the author rejects nostalgic pining for Ward-and-June-ism—the fifties weren't perfect either, he says—and advocates instead what he fuzzily calls "remoralization." It won't have him teaching queer theory at Duke, but it won't be enough for Alan Keyes, either. MICHAEL TOMASKY

WHEN WE LAST LEFT BRIDGET, SHE WAS ON her way to Smug Married–dom, but as Helen Fielding's **Bridget Jones: The Edge of Reason** (Viking; $24.95) begins, we discover that she's not picking out her Vera Wang just yet. Fielding's ADD-friendly writing style, with its short dispatches keyed to Bridget's fluctuating weight and the number of minutes since her last shag, is carried over from the original. This version, however, is decidedly more action-packed (a holiday in Thailand ends with Bridget behind bars, quelling a band of lesbians with her Wonderbra) and even a bit more grown-up (yes, there's a wedding finale, but we won't say whose). New additions to the Bridget lexicon? "Mentionitis," a disease typified by persistent name-dropping, and "pashmina," one who fancies an indifferent friend; the friend, of course, is a "Pashmaster." SARAH BERNARD

IT'S ABSURD TO SAY AMERICANS HAVE NO sense of history when they can't get enough of the past. The Civil War is more alive to us than the Crimean War is to any Englishman, and even a half-decent Lincoln book is always a solid publishing bet. Take **Lincoln: A Foreigner's Quest** (Simon & Schuster; $23), by British travel writer Jan Morris. No matter how often the story's told—devious, ambitious lawyer with no political philosophy miraculously morphs into Greatest American Who Ever Lived—it still resonates. Morris reverently revisits every sacred Lincoln site, even managing a few fresh insights. Lincoln's willingness to kill Southerners in order to save them, she notes, is an essentially imperial idea that laid the ideological groundwork for America's global domination. MARK HOROWITZ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HAL RUBENSTEIN

A Touch of Eiffel

A bistro in an unlikely location, Rue 57 astonishes Bergdorf shoppers and business execs with duck crumble, braised-to-the-bone short ribs, and a sushi bar.

IF I WERE A RESTAURATEUR, I'D HATE KEITH MCNALLY'S guts. First he produces Balthazar, sure to trigger Liza Minnelli's nostalgia for those magical days on the set of *Gigi*, her father Vincente's sumptuous valentine to turn-of-the-century Paris. Then he fashions Pastis, a "working-class" beanery so duskily stunning and Galliphilic that the current City of Light can boast no new restaurant as unabashedly evocative of its past. Against such polar triumphs, how do I create a brasserie that doesn't come across as a lazy knock-off or wouldn't look more impressive at the SmithHaven Mall?

Marc Packer and Sam Hazen are two men who must know how to channel anger, not only opening **Rue 57** barely two café au laits after Pastis but choosing to do so at a location more off-putting than the thought of attending Celine Dion's family reunion. For while McNally routinely induces mystery with an out-of-the-way destination, these men picked the southeast corner of 57th and Sixth, a major urban crossroad with a bank on one corner, a Sports Authority on another, and a storefront sporting the throwaway chic of under-construction plywood on the third. But only a newsstand in front of the bank, the shockingly insipid *Jekyll & Hyde* next to the plywood, and red traffic lights persuade anyone to linger here. (Shouldn't folks who willingly let their shivering broods wait online outside *J&H* be charged with reckless parenting and have their children impounded?)

Rue 57
BRASSERIE

Voulez vous manger avec moi, ce soir? Gallophiles will find Rue 57 charming.

When you're at a juncture people purposefully pass through rather than head toward, subtlety is rarely the most effective way of getting attention. This could explain Rue 57's traditional burgundy awnings alternating with garishly cubist columns of jonquil-yellow light, and an interior oversaturated with swirling fabric patterns, Art Nouveau lighting, and arcs of polished brass.

But perhaps it's just these touches of overkill that account for Rue 57's exuberant swell of midtown workers, visiting business executives, and well-shod shoppers who got so disoriented by Bergdorf's final clearance sale they came out and accidentally walked west. Or is there something else that makes these shoppers teeter this way again? If it's not the lychee martinis (and I'll wear a *Jekyll & Hyde* T-shirt if it is) or the prices—as reasonable as Pastis's but no match for Mangia's down the street—it must be Sam Hazen's cooking. Whether starting your meal with a bracing slide of oyster bathed in a frisky tomato-lemon confit or the soothing welcome of a lusciously warm, piquant mission-fig turnover with Parma ham, you sense a chef who has devised a menu he thoroughly enjoys.

Hazen's penchant for contrasts hasn't always led to such infectious results. At Cascabel, his culinary counterpoint often went awry. There was that Gorgonzola mousse with sauterne granità and a pear . . . no, it's too horrible. (But know this: It was dessert.) And it's partner Marc Packer who owns the Harley Davidson Cafe around the corner. My only meal there offered no evidence that Packer was interested in being a keeper of fine dining's flame.

But that was then and this is pow! A staff of rarely flappable waiters with sparkling eyes unhesitatingly recommend both fish soup and duck crumble, confident that the sweet density and fragrance of the former will recall some swoon-filled memory of a seaside tavern near Cap d'Antibes (or at least a favorite novel set there) and that the latter will have diners gleefully attacking the neat little pouches of delicious shredded meat spiked by a jus snatched from the ordinary by a dusting of star anise.

A brandade of cured cod and Yukon-gold potatoes seems flat alongside such delights, but when the truffle broth washes over the forkful of foie gras wrapped inside a soft potato ravioli, it sparks a conversational synapse of at least two beats. Butternut-squash tortellini flecked with sage offers only a slightly less severe case of blissful oblivion—provided you brush off the slivers of overbearing Parmesan.

Rue 57 wisely acknowledges the success of yet another savvy restaurateur, Steve (Ruby Foo's, Atlantic Grill) Hanson, who has proved that operating any kind of seafood-friendly establishment without a sushi bar is as ultimately self-defeating as talking oneself out of buying leather pants. Though hardly innovative—except for yellowfin tuna roll that slyly sneaks in a spunky Niçoise garnish—the fish is clean, well cut, and actually superior to the platters of fruits de mer being served here as if they were tortilla chips at a burrito palace.

I wish every day at Rue 57 was Thursday, when the plat du jour is short ribs, braised to ropa vieja shreddedness. But I will gladly settle for crispy-skinned snapper atop a pool of satisfying opposites, white beans over roasted

Photographs by Kenneth Chen

Rue 57's oysters escabèche.

tomatoes and arugula. And though the risotto is a bit oily, the lamb shank in the middle is served as such a tenderly appealing stew, the grains were bound to get short shrift.

Steak is as bland as frites are golden and robust. The burger is feistier. Steak au poivre, however, has the right kick in the head. For those who prefer beef hearty, the bourguignon is almost drunk with power, but the same wasabi potatoes listed as a side dish on the menu have no business ringing this plate. (How about some plain mashed, please?)

Why the bouillabaisse splashes so listlessly is all the more puzzling since the appetizer fish soup intimated that this dish would promise the same density for two-fisted slurping. Herb-roasted chicken was made for this wretched weather, and the jus surrounding it is soppingly worth at least half a loaf. What's guaranteed to fend off foul weather with true zeal, however, is a mere side dish—a glistening ragout of beluga lentils and onion confit, more tranquilizing than brandy (or Pertussin).

With such comforting main courses, desserts should have been simple and direct. There is a pleasant Bartlett-pear tatin, an airy Kaffir-lime brûlée, but a quick scope of the room clues you that this cheerfully unpretentious crowd would be happier with more-familiar richer, thicker, or icier goodies. After all, we're not really in Paris. Nor is anyone acting like they want to be. Fifty-seventh and Sixth may be no Place de la Concorde, but it's close to home. So we've come to Rue this day. And that's just fine by us.

Rue 57 (60 West 57th Street; 212-307-5656). Open 11:30 A.M. to midnight daily. Appetizers $6.25 to $16, entrées $16 to $29. Amex, D.C., JCB., M.C., V. ■

Hal Rubenstein's 1997–2000 reviews are available at **newyorkmag.com**.

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CLASSICAL MUSIC PETER G. DAVIS

Underscore

As if acknowledging his ascent to the top ranks of conducting, a supremely confident Simon Rattle led the Philadelphians in Schoenberg's massive 'Gurrelieder.'

SIMON RATTLE DID NOT EXACTLY SLIP UNNOticed into Carnegie Hall not long ago to conduct the **Philadelphia Orchestra** in Arnold Schoenberg's *Gurrelieder.* With its massed choral and instrumental forces spilling off the stage and up into the balconies, this epic cantata puts any conductor front and center while testing his capacity to rule and conquer. On the other hand, the event did seem like something of a sly tease. Before he opted to take over the Berlin Philharmonic in 2002, Rattle had been hotly pursued by just about every major American orchestra in the land. And if anyone present in Carnegie Hall wondered why, this staggering performance provided the answer and a taste of what we may have missed.

Schoenberg began composing *Gurrelieder* in 1900 but did not complete it until 1911, a grandiose gesture that bids an extravagant adieu to the nineteenth century and stretches the materials of German Romanticism to the breaking point. Simply keeping this gargantuan, lushly textured score under control is a feat in itself. The performing forces include five soloists, a speaker, three male choruses, and an eight-part mixed chorus, not to mention a vast orchestra containing ten horns, seven trombones, massed violins divided into twenty separate parts, four harps, piccolos and flutes, a set of iron chains, and much else. Even if a conductor can map out the logistics and impose discipline on several hundred musicians, that counts for little if he fails to grasp the complex compositional techniques that produce such a wealth of instrumental color, luscious melody, and dramatic tension. And then, most elusive of all, there is the vision thing, the need to inspire everyone onstage to communicate the poetic ecstasy that Schoenberg found in Jens Peter Jacobsen's poems: the miracle of creation as metaphorically expressed by the doomed love of Waldemar and Tove, continually reborn in the annual reawakening of nature.

Rattle managed all this more successfully than any conductor in my experience, live or on discs. Of course, that would hardly have been possible without the virtuosity of the Philadelphia musicians and the splendid Philadelphia Singers Chorale, who gave Rattle everything he asked for. The sheer dynamic range of the performance was breathtaking, from the whispered pianissimos in the many passages of chamber-music delicacy to that final blazing choral peroration hailing the dawn of a bright new day. Regulating the ebb and flow of the nine Waldemar/Tove songs and Wood Dove's narrative that make up the first third of the score has baffled many conductors, but Rattle feels the sequence as one long, achingly expressive arch, and he presented it as such. Most impressively, he positively reveled in the white-hot spiritual purity that motivates the work. In the precision of his conception and clarity of his presentation, Rattle demonstrated exactly what Schoenberg meant when he said that *Gurrelieder* holds the key to his whole development as a composer.

Big stick: Rattle conducts the Philadelphia Orchestra, with Andrea Gruber and others, in a performance of *Gurrelieder.*

Photograph by Chris Lee.

The music for the two lovers is just as taxing as anything Wagner wrote for Tristan and Isolde, a fact easily deduced from listening to the earnest if rather labored efforts of Jon Fredric West and Andrea Gruber. Birgit Remmert's rendering of the Wood Dove's lament could scarcely have been more eloquent, though, and there were briefer but telling contributions from Herbert Lippert (Klaus-Narr), Gary Relyea (Bauer), and Franz Mazura (Speaker). But it was Rattle who made the performance so special. He is definitely a tonic in this depressing age of faceless conductors.

EVERY REVIVAL OF JACQUES OFFENbach's **Les Contes d'Hoffmann** is an adventure these days. The current Metropolitan Opera production has been around for nearly eighteen years, but each time it turns up one never quite knows what to expect. The reason, of course, is that the composer died in 1880, before he could put his score into a definitive form, and the completed opera was cobbled together by various hands. Corrupt though it may have been, that version always seemed to work beautifully onstage, and the opera soon became a repertory staple the world over. Then, around twenty years ago, all those mysterious trunks containing manuscript pages in the composer's hand began turning up in unexpected places, and since then *Les Contes d'Hoffmann* has been a farrago of alternate versions. Acts were reversed, characters split in two, familiar numbers replaced, and new pieces inserted, and the whole thing kept getting longer and longer.

The Met has always tiptoed cautiously through this morass, its policy on the subject no doubt dictated in part by whatever version the cast of the moment is prepared to sing. Unlike the City Opera, which recently staged an edition that incorporated many of the latest findings, the Met continues to base its production on the old Hoffmann that most operagoers grew up with, while throwing in a new bit here and there. Such half-measures cheat the audience, especially since the quality of the newly discovered music is indisputable and sharpens the dramatic focus of the whole piece as the poet Hoffmann makes his hallucinatory journey from one unhappy love affair to another.

Right now, the Met production as restaged by Lesley Koenig has virtually no focus at all, musical or dramatic—a pity, since Günther Schneider-Siemssen's appropriately fantastical scenery sets the right tone and the vocal material on hand for the present revival shows promise. Bryn Terfel's four nemesis figures are vastly entertaining and handsomely sung, but in this context his frantic performance has no center and adds up to little more than a vaudeville turn. Neil Shicoff is still a dashing Hoffmann, even if his voice now sounds a bit leathery and tends to tire quickly, while Ruth Ann Swenson's portrayals of the poet's four *amours* are prettily sung but terribly bland. Whatever symbolism there may be in having Hoffmann's girlfriends played by one soprano is pretty much canceled out if a singer is this characterless. Singing with quiet luster and grace, Susanne Mentzer shone most brightly, more than justifying the additions that turn Nicklausse/The Muse into a major role. Franz Vote deputizes for an indisposed James Levine, conducting an efficient but largely charmless performance. ▬

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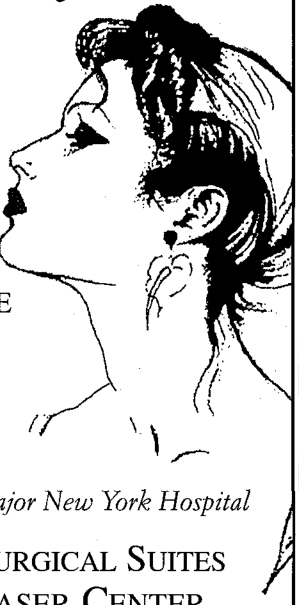

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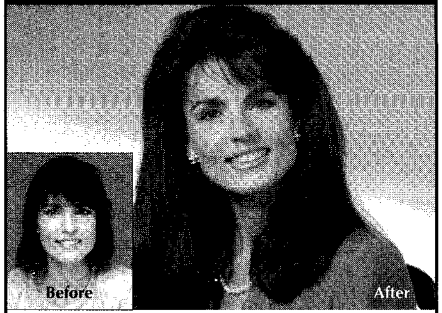

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Ancient Histories

'Homicide' returns, haunted by old ghosts; Thomas Jefferson's beautiful slave haunts 'Sally Hemings'; 'The Greeks' is haunted by Socrates—and hemlock.

Remember: Cast members from the many permutations of *Homicide*, reunited for the TV movie.

FOR MOST OF **Homicide: The Movie** (SUNDAY, FEBRUARY 13; 9 to 11 P.M.; NBC), our favorite African-Italian-American gourmet police lieutenant and disappointed father, Al Giardello (a.k.a. Yaphet Kotto), lies between life and death on a hospital bed in Baltimore with seven seasons of TV memories leaking out of a pair of bullet holes. Big "G" has been gunned down at a photo op in the middle of his campaign to be elected mayor. In a quasi-Egyptian borderland between the heretofore and the hereafter, he will experience the usual black-and-white flashbacks, a drowning handheld camera, and symbolic autumn leaves. Meanwhile, every cop who ever worked a night shift for him is out looking for his assassin, which is the two-hour TV film's excuse for reuniting the cast and characters of the canceled series for one last long day's journey into fidget, qualm, and dread.

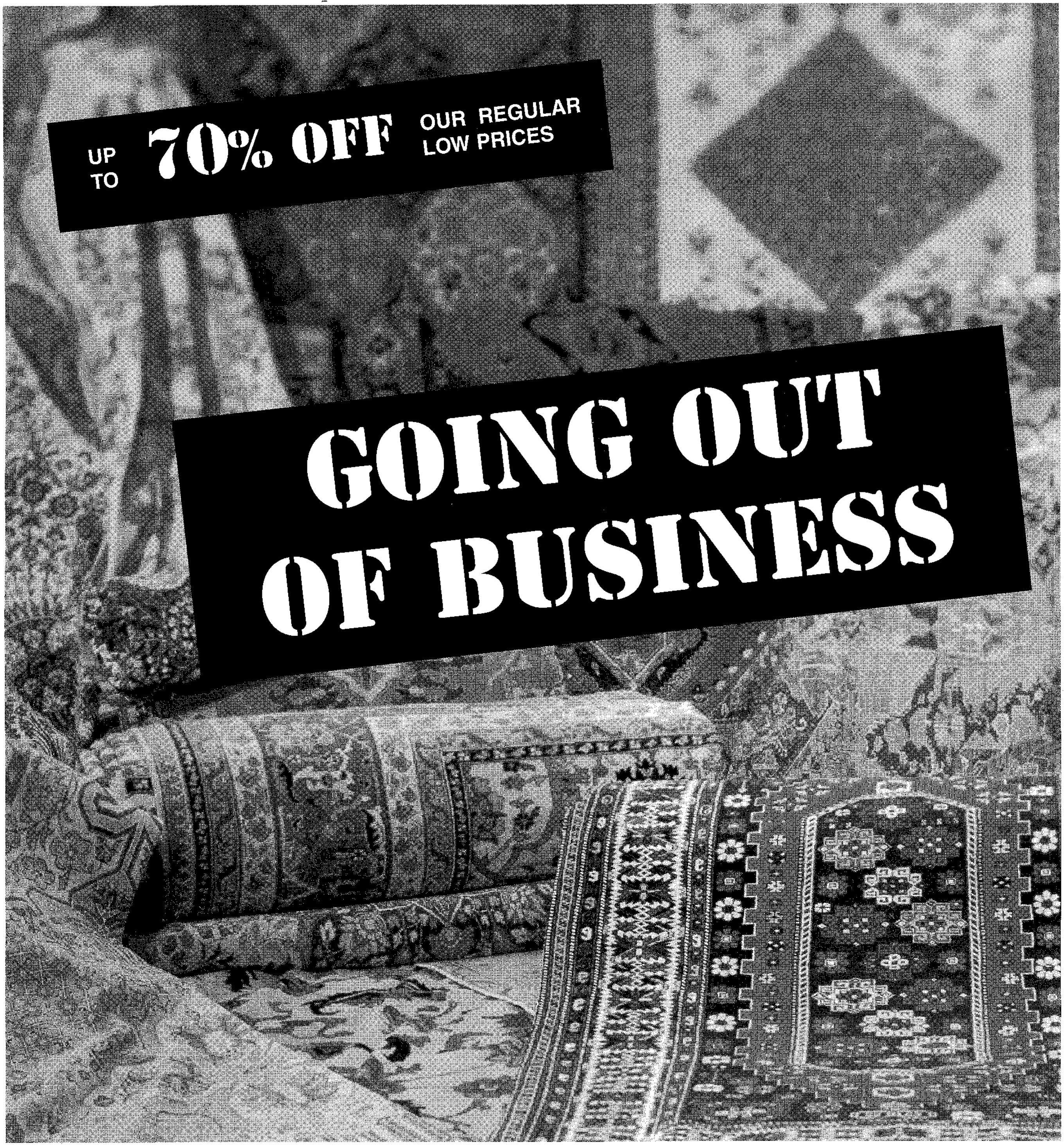
Thus the reappearance of Frank Pembleton (André Braugher) from a job teaching morals at a local Jesuit college; Stanley Bolander (Ned Beatty), who retired to play his lonely cello; Kay Howard (Melissa Leo), the tomboy detective; Dr. Juliana Cox (Michelle Forbes), who rode away in her big white convertible after exposing corruption in the medical examiner's office; Megan Russert (Isabella Hofmann), who became a brunette; even Beau Felton (Daniel Baldwin) and Steve Crosetti (Jon Polito), who were both supposed to be dead. But the most disquieting reappearance is that of an 11-year-old pigtailed black girl, for no more than five seconds, with a hop and a skip. Although she isn't named and doesn't speak, we know that she's Adena.

Adena's 1993 strangulation and disembowelment was the preeminent unsolved *Homicide* case. When Pembleton and Bayliss (Kyle Secor) failed to coerce a confession from Moses Gunn in an Emmy-winning episode that trapped all three in the dirty light and appalling intimacy of the interrogation "box" for an hour of junk food, chain-smoke, self-doubt, caffeine jitters, and pornographic crime-scene photographs, it was the defining moment not only for Bayliss, who would spend the next six years on a guilt trip into questions about free will and his own sexuality, but also for the series, which ceased all of a sudden to be a cop show and became instead literature. It is fitting, then, that *Homicide: The Movie* should conclude with Pembleton, the Roman Catholic who believes in black and white and good and evil, refusing absolution to Bayliss, the Zen fisherman turned Dostoevsky Jesus freak.

Otherwise, it's rather slapdash. Executive producer Tom Fontana, than whom nobody on television is more pomo-intertextual, includes so many inside jokes that I'm sure I missed half of them in my single sitting—from cameo appearances by Ed Begley Jr., referencing Fontana's previous series (*St. Elsewhere*), and by Eamonn Walker, referencing his new one (*Oz*), to what I take to be parodic riffs on the jump-start cinematography of *ER* and *NYPD Blue*. But we are less invigorated by the references and reappearances than we are merely reminded of the program's bunker camaraderie, its stress notes and bluesy syncopation on matters of race and class, and its patrolling of the bloody border between skinheads and mud people. If you aren't already a fan, you may be mystified. If you've always been one, though, this is closure—like a guillotine.

EARLY ON IN THE MINI-SERIES **Sally Hemings: An American Scandal** (Sunday, February 13, and Wednesday, February 16; 9 to 11 P.M.; CBS), it is well to remember that when Thomas Jefferson seduced his daughter's maid, the slave girl Sally, in prerevolutionary Paris in 1787, she was 14 years old. Her age may strike the contemporary sensibility as being more scandalous than her skin color. No matter how we dress it up now that the DNA evidence is in, the sexual politics of this "love story" are equally problematic.

Photograph by Patrick Harbron/NBC Photo.



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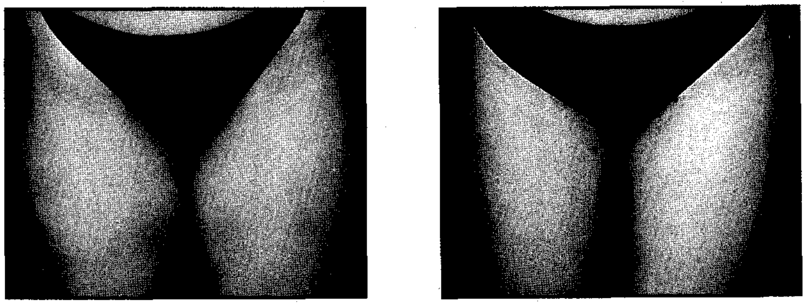

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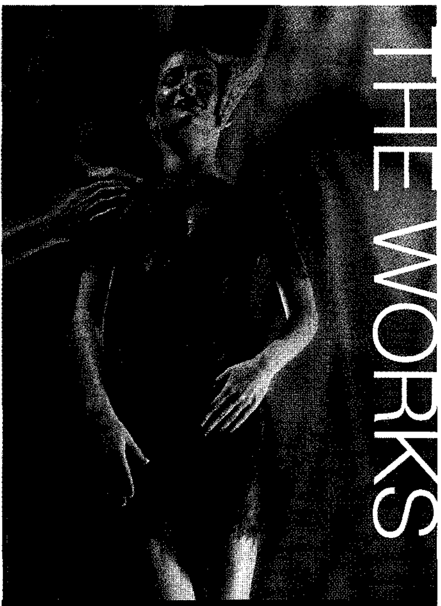

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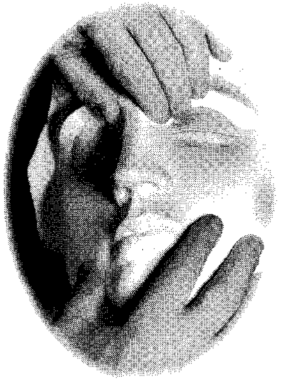

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With Sam Neill as dithering Tom, Scottish-Nigerian newcomer Carmen Ejogo as fetching Sally, Diahann Carroll as mother Betty, Mario Van Peebles as brother James, and Mare Winningham as sad-sack stepniece Martha, not to mention efficient walk-ons by René Auberjonois, Zeljko Ivanek, and Kevin Conway (as Tom Paine) and a Monticello mocked up for a million bucks, the mini-series is a distinct improvement on *Jefferson in Paris* (1995), the Merchant Ivory wet dream that may have introduced us to the Thandie Newton who'd be wonderful in *Beloved* but also gave us the preposterous Jefferson of Nick Nolte.

MY WIFE ONCE WONDERED IN THE RUBBLE OF Mycenae how anyone could have got any thinking done in all that heat and light. I thought that maybe back in those days they had roofs—and bright barbaric colors, too, such as Sir Arthur Evans imagined for the Palace of Knossos on Crete. It is one of the many delights of **The Greeks: Crucible of Civilization** (Wednesday, February 9; 8 to 10:30 P.M.; Channel 13) that, thanks to the miracles of 3-D camera work and modern computer animation, we see the ancient past with Technicolored ceilings. As Liam Neeson leads us agreeably through the consensus scholarship on Athens from the sixth century to the fourth, B.C., we are even permitted to admire a 40-foot statue of Athena that is reliably reported to have stood in the Parthenon, back, of course, before Elgin stole those marbles. And I yield to no one in my wonder at a bunch of guys in sandals inventing science, philosophy, and democracy.

But on our way back from the Delphic oracle in a battering-ram trireme just in time for a Sophocles tragedy, we might consider the subversive thought that, really, Socrates could have left town, or even said he was sorry. Why should we take Plato's word; didn't he make up Atlantis? I. F. Stone, after decades of studying the language and the texts, wrote a contentious book, *The Trial of Socrates.* Maybe it wasn't just a free-speech issue, since Socrates didn't even believe in free speech except for an educated elite. Maybe they were tired of his best students, like Critias and Alcibiades, trying to overthrow the city-state. And maybe, fed up with Spartans, Persians, wars, and the plague that knocked off Pericles, they didn't like his attitude. We aren't told by *The Greeks* that a swing of 30 votes out of 500 would have acquitted him, or that on a second vote to decide his punishment, he actually *lost* 80 votes because he'd insulted the jurors.

Still, I am being churlish. It was Socrates who was hard to like, not *The Greeks.* ■

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

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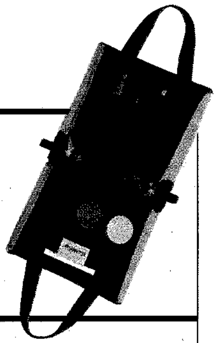

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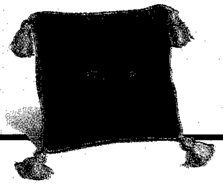

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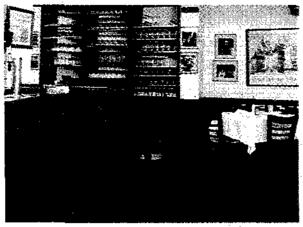

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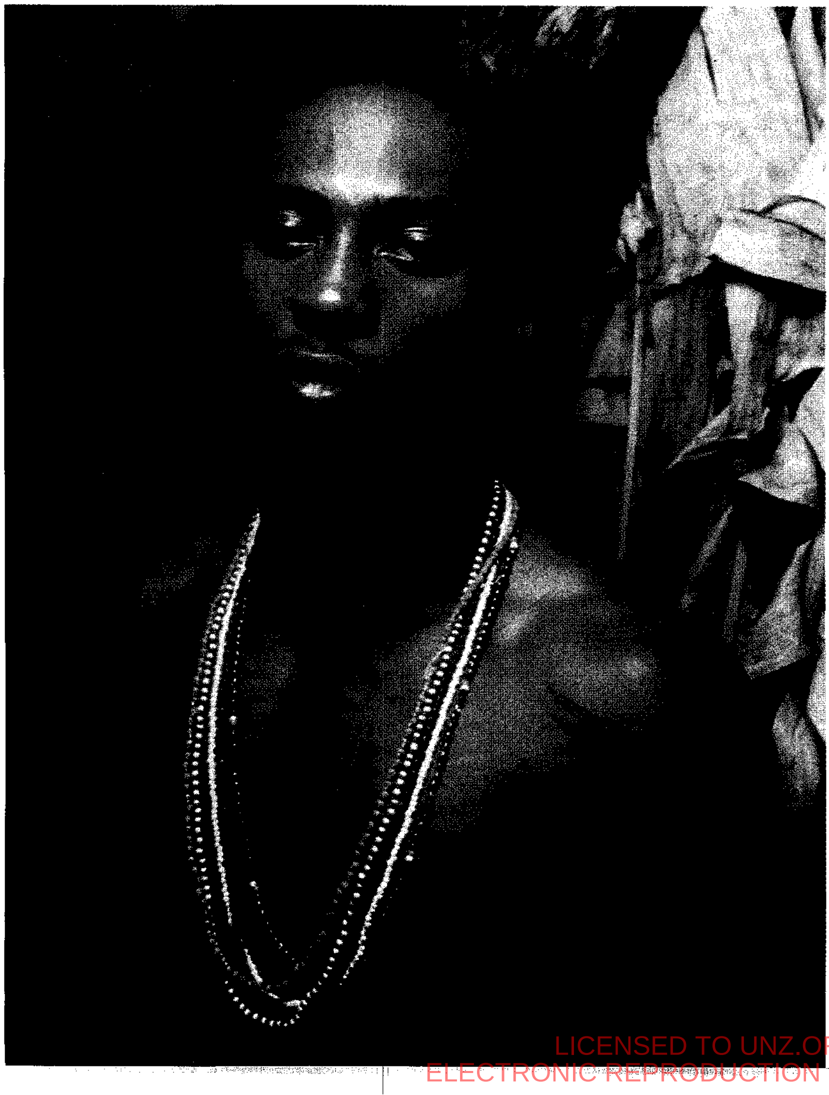
POP MUSIC **ETHAN SMITH**

Soul's Survivor

D'Angelo will sing no line before its time. But after a five-year wait, 'Voodoo' is still spontaneous, dynamic, and sometimes oddly unfinished.

D'ANGELO IS A TEASE. WITH ITS BOUDOIR-SOUL languor, purring tenor, and aching falsetto, *Brown Sugar,* his 1995 debut, established the Richmond, Virginia, singer as the natural soul savior of a genre that had come to be dominated by the processed likes of R. Kelly. But instead of following *Brown Sugar* with the definitive nineties-soul album his career seemed to promise, he all but disappeared into studio perfectionism, leaving his fans to satisfy themselves with the less overtly sexy Maxwell and obsess over his occasional guest appearances (a duet with Lauryn Hill here, a soundtrack cut there, and even a live gig accompanying the Artist Formerly Known as Prince).

Now that he's released **Voodoo** (Cheeba Sound/Virgin), D'Angelo is still making his listeners delay their gratification. Even the video for the single "Untitled (How Does It Feel)" unfolds as something of a striptease. As D'Angelo sings along to gradually swelling soul, the camera pulls back to reveal his torso—shirtless, sweaty, and muscular, thanks to a commercially canny workout regime. Then, panning to the northern edge of NC-17, it reveals that socks are the only clothes he could conceivably be wearing.



No shirt, no shoes, no problem! D'Angelo bares body and soul on *Voodoo*.

Photograph by Thierry Legoues.

Nor do the songs themselves deliver right away. *Voodoo* was so long in coming because D'Angelo carved most of the tunes out of two years' worth of jam sessions. (Though D'Angelo plays guitar, keyboards, drums, and bass, *Voodoo* also features just about every player who's anyone in R&B, including Roots drummer Ahmir Thompson, Tony! Toni! Toné! guitarist Raphael Saadiq, and trumpeter Roy Hargrove.) It's an intriguing approach, and many cuts, including the album-opening "Playa Playa," begin with stealthy fade-ins because they evolved spontaneously.

On the other hand, most of the songs aren't really songs at all—at least, not in the traditional sense. Performed without a definitive structure, they settle into a groove and rarely progress from verse to chorus to bridge or even shift their energy level from a seductive mid-tempo grind. That's partly due to the influence of hip-hop, which often subordinates song structure to a steady foundation for a rapper's flow. But D'Angelo, whose first recordings were rap demo tapes, now name-checks Stevie Wonder, Marvin Gaye, and Al Green—legends for whom soul music was about inhabiting a tune, not merely finding a great groove and sticking with it.

Emphasizing texture over structure isn't bad—it just means sacrificing hooks. So the best cuts on *Voodoo* are the most carefully crafted. Roy Hargrove's intricate horn arrangements on the Stevie Wonder–influenced "Spanish Joint" force the song to move forward instead of run in place. And though "Untitled" includes a meandering guitar solo, it also follows a defined trajectory, starting softly and gradually building to a crescendo of wailing guitar and Prince-worthy shouts. Too many of the other tracks—"The Line," "Send It On," "Chicken Grease"—merge into an amorphous soul soup. The lyrics, too, blend together. In their guest appearance on "Left & Right," rappers Method Man and Redman spew nonsense like "Liar, liar, set your pussy on fire," and even D'Angelo sometimes sounds like he made up the sillier lines on the spot ("If you get a feeling / feeling that I am feeling / won't you come closer to me, baby"). But at least he owns up to it: The singer half-jokingly describes himself in the liner notes as "Bobby McFerrin on opium."

Then again, who's really listening for lyrics? D'Angelo's intense charisma and pleading voice are his real medium—and his sultry message. ■

Ethan Smith's 1997–2000 reviews are available at **newyorkmag.com**.

Clever Merchandising

At the National Theatre, Trevor Nunn updates Shakespeare's 'The Merchant of Venice' with ingenious panache (despite a few lapses).

TREVOR NUNN HAS BEEN GOING FROM STRENGTH to strength at London's Royal National Theatre, where **The Merchant of Venice** is his latest success. Transposed to the thirties, its early scenes take place in a café or nightspot where "What news on the Rialto?" is aptly asked of a newspaper reader. Here, two bar girls entertain with a droll pop song, and Lancelot Gobbo delivers his monologue as a cabaret act with music to surprisingly good effect.

Nunn has cleverly turned Shylock into a father not above slapping his grown daughter, which helps justify Jessica's defection. Yet, affectingly, Nunn later allows her a twinge of remorse. Small, subtle touches abound, as when Jessica's evidently first taste of champagne makes the girl choke. Less felicitous is the swimsuit scene by Portia's pool, or the absence of all things Venetian until, quite late, we hear a concert of seagulls.

Some things are too contrived. Thus the court allows Shylock to approach Antonio's bared chest, knife in hand, without demur; in another second, blood could be shed. But, to milk the suspense, Shylock himself draws back; only on his second try does Portia stop him at the last moment. Nunn also inserts some Yiddish for father and daughter; at the trial, Shylock's friend Tubal leaves conspicuously as things get hairy, to show that there are "good" Jews as well.

But all updatings are basically problematic, the more so when the material contains fairy-tale elements like the three caskets and the pound of flesh, which can squeak by best through distancing; closer to our time, they become more preposterous. Yet Nunn gets pleasing comical effects from a would-be Europeanized Prince of Morocco and a flamenco-dancing Prince of Aragon. The slightly oversimplified sets by Hildegard Bechtler are no-nonsense efficient, and there is amiable music by Steven Edis played live.

The acting is mostly fine. Henry Goodman's complex Shylock is first rate, as is Gabrielle Jourdan's earnest Jessica. Derbhla Crotty's Portia grows in stature as the action progresses, and Alexander Hanson's Bassanio is dapper and winning. Two weak links are David Bamber's unaccountably nondescript Antonio and Daniel Evans's unprepossessing Lorenzo, who also speaks verse like a sedulous schoolboy, though the others may go too far in prosifying poetry. Still, a mostly absorbing production.

London calling: Henry Goodman as Shylock in *The Merchant of Venice.*

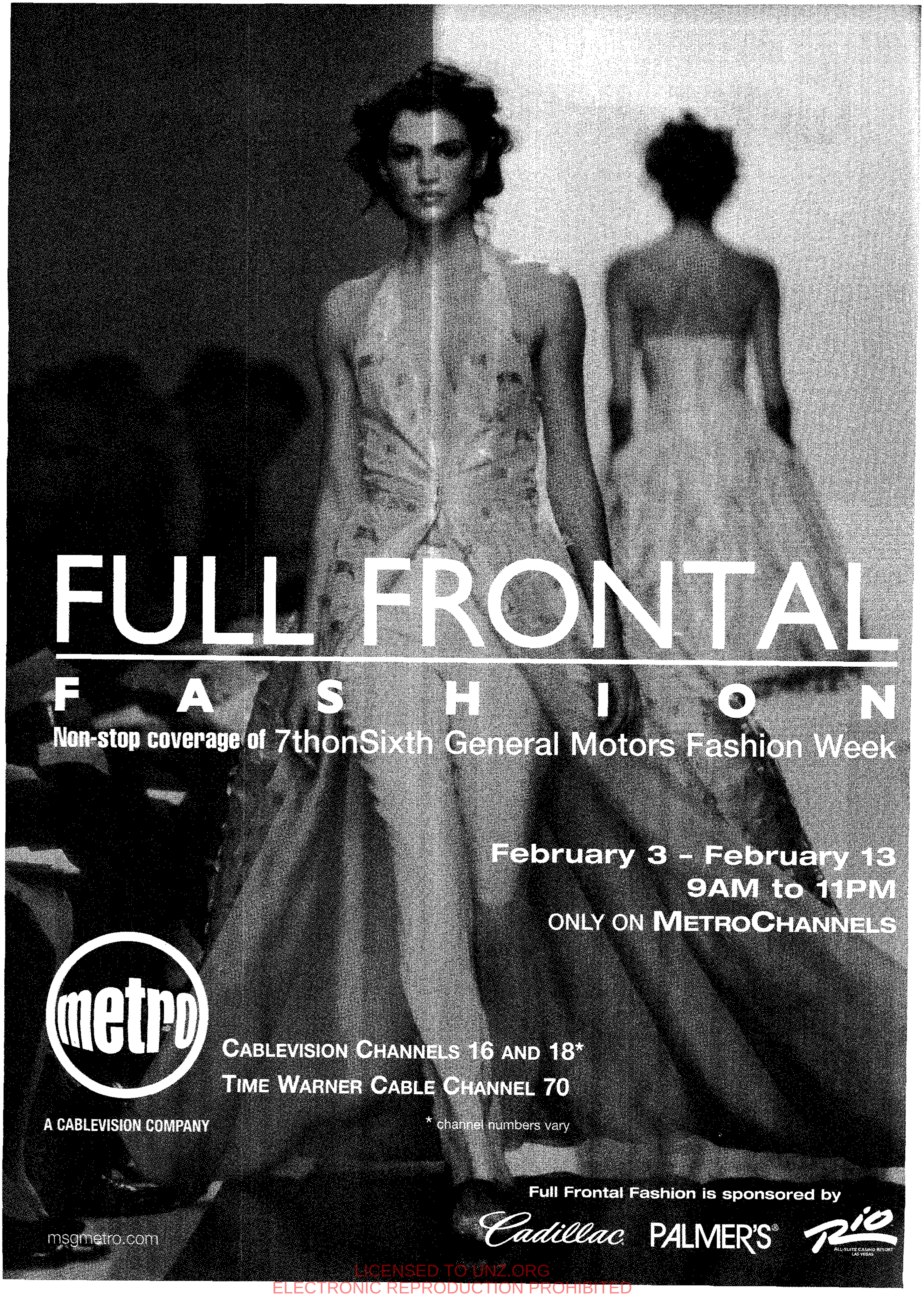
ENGLAND IS FAMOUS FOR ITS ECCENTRICS, SOME CHARMING, some not. Take Miss Shepherd, a sort of bag woman who peddled her pamphlets and lived in a series of vans parked for her last fifteen years on the street outside Alan Bennett's home or, with his permission, in his garden. She wore outlandish clothes and was reclusive but not opposed to publicity, with her van an unholy, foul-smelling mess. A pious Catholic, she had unsuccessfully tried to become a nun. Despite some money squirreled away, she was successfully on the dole. Her conversation was quirky, often delusional; she wrote self-important letters to important people. In his book *Writing Home,* Bennett devotes some 35 pages to "The Lady in the Van." Why did he put up with her, even performing odd services for her? Because he, too, is an eccentric.

Posthumously, it emerges that Miss S., a talented pianist, had studied with Alfred Cortot, who foresaw a concert career for her. Bennett has turned this into a play, **The Lady in the Van**, starring Maggie Smith, and the hit of London. The author claims in the program that almost all of it is fact, though it contains a good deal not in the original memoir. But he also lists several fictional elements, and we get two Alan Bennetts: the one of the time he met Miss S. and the one of today. The former, though he doesn't much resemble him, is neatly played by Nicholas Farrell; the latter, looking just right, is done more routinely by Kevin McNally.

The duplication is a canny way of avoiding a monologuizing narrator, but the various colloquies gradually smack of cuteness and make us lose track of the time: Is this happening now or then? Was that actually said, or is it a current afterthought? Maggie Smith was heralded as being really different as Miss S., but this by now very mannered actress could no more be two Maggie Smiths than Bennett could be two Bennetts for real. Smith fans will relish her shtick; others may feel that half a Maggie Smith would amply suffice.

Into his sizable cast, Bennett introduces his mother. Exquisitely played by Elizabeth Bradley, Mam is rather peculiar, too, and there are implied parallels and contrasts between the real *(continued on page 172)*

Photograph by John Haynes.



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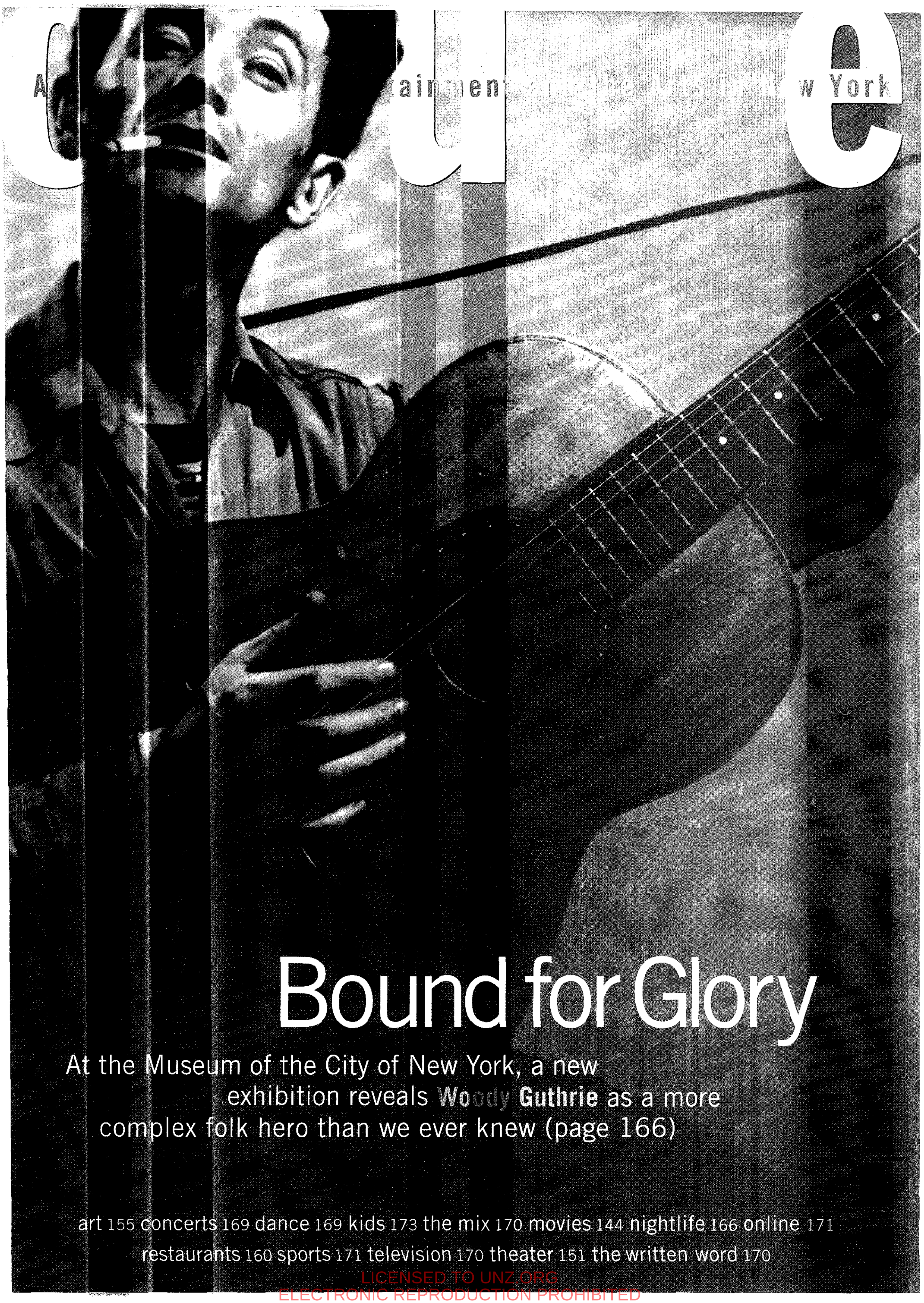


Bound for Glory

At the Museum of the City of New York, a new exhibition reveals **Woody Guthrie** as a more complex folk hero than we ever knew (page 166)

art 155 concerts 169 dance 169 kids 173 the mix 170 movies 144 nightlife 166 online 171
restaurants 160 sports 171 television 170 theater 151 the written word 170

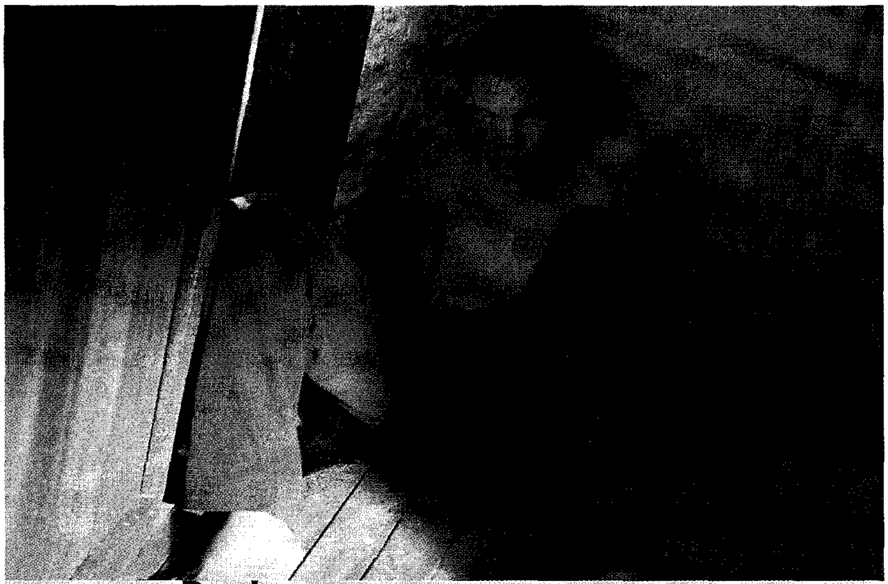
movies

Leo on The Beach...Sex: The Annabel Chong Story

New Films

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls, is his best in years. It's a heavily sentimentalized vision of femalehood. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; CC Eastside Playhouse; Clearview's Chelsea; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* on stage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews 19th St. East; Loews State; Clearview's First & 62nd St..*



Previews
The Time of Sands

It may not be as dark as 'American Psycho,' but 'The Beach' is still something of a changeup for Leonardo DiCaprio (pictured), who's barely been seen on screen since he romanced Kate Winslet on a big boat. Good news for the girls: He gets wet again. Opens February 11.

American Movie—Two years in the life of Mark Borschadt, a driven and slightly deranged independent filmmaker in Wisconsin. (1 hr. 47 mins.; NR) *Cinema Village.*

Angela's Ashes—Frank McCourt's whimsical coming-of-age memoir, starring Emily Watson and Robert Carlyle, is blarney-free but also spirit-free, humor-free, depth-free. It's a sodden, grayed-out thing. (Rainer; 1/3/00) (2 hrs. 25 mins.; R) *Loews Village; Loews Kips Bay Theatre; CO Coronet; Loews State; Sony Lincoln Square; Pavilion; Centre Sunnyside; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Staten Island.*

Any Given Sunday—Oliver Stone's movie about the cutthroat world of professional football stars Al Pacino as the head coach who can't adapt to the new-style market chicaneries and disloyalties of the game; Cameron Diaz is his bitch-on-wheels boss. James Woods, Jamie Foxx, Dennis Quaid, Jim Brown, and many others show up. (Rainer; 1/3/00) (2 hrs. 40 mins.; R) *Art Greenwich Twin; Loews 42nd Street E Walk; Loews 72nd St. East; Sony Lincoln Square; Bay Plaza; Linden Boulevard Multiplex.*

The Beach—Leonardo DiCaprio plays a young American backpacker in Thailand who is given a map to a secret island paradise. But he soon learns that it's not exactly a secret or a paradise after all. It's actually quite dangerous. (1 hr. 53 mins.; R) *Opens 2/11.*

★**Being John Malkovich**—A stunning piece of metaphysical vaudeville. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). The plot is a series of riffs and spirals resulting in a neo-slacker's spin on the sort of thing Pynchon or Borges might have dreamed up. (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Loews Kips Bay Theatre; UA Gemini; Clearview's 62nd and Broadway.*

Beloved/Friend—A gay college professor learns he's terminally ill and, in an attempt to leave behind something of great meaning, decides to leave his heirs an essay he has saved on his PC. (1 hr. 30 mins.; NR) *Through 2/10 at the Screening Room.*

The Big Tease—The story of a Glaswegian hairdresser who thinks he has what it takes to be in the World Freestyle Hairdressing Championships in Los Angeles. With Craig Ferguson, Frances Fisher, and Veronica Webb. (1 hr. 26 mins.; R) *CC Angelika Film Center.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilary Swank plays Brandon, and her fine-cut androgyny seems supremely out of place in the trailer-trash milieu. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *Quad Cinema; CC Murray Hill Cinemas; UA Criterion; UA Gemini.*

The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallstöm's sweet coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CC Angelika Film Center; Loews Kips Bay Theatre; CC Crown Gotham; UA Criterion; Clearview's Chelsea; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; Kaufman Astoria Cinema; UA Movies at Bayside.*

★**Cradle Will Rock**—Tim Robbins's attempt to convey the full fracas of art and theater and politics in thirties New York misses more often than not, but it's a spirited comedy about a great subject. Its centerpiece is the politically motivated cancellation of the Federal Theater Project's Orson Welles–John Houseman production of Marc Blitzstein's leftist opera *The Cradle Will Rock*, and its raucous, impromptu restaging twenty blocks uptown. The cast is wildly uneven, but Ruben Blades, as Diego Rivera, and Bill Murray, as a scarily despondent vaudeville ventriloquist, are especially good. (Rainer; 12/20/99) (1 hr. 49 mins.; R) *CC Angelika Film Center.*

★**The Cup**—The directorial debut of Tibetan lama Khyentse Norbu is a sweet and ironic look at the lives of soccer-obsessed boys living in an exiled Tibetan monastery in the Himalayas during the summer of 1998. (1 hr. 34 mins.; G) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Deuce Bigalow: Male Gigolo—Former *SNL*-er Rob Schneider gets inspired by the male prostitute he's house-sitting for. (1 hr. 25 mins.; R) *UA Criterion; Bay Plaza; Concourse Plaza.*

Down to You—Freddie Prinze Jr. (*The House of Yes*) and Julia Stiles (*10 things I Hate About You*) are two college freshman who fall in love amid the chaos of college life in New York. With teen idols Shawn Hatosy, Selma Blair, and the always-welcome Henry Winkler. (1 hr. 30 mins.; PG-13) *UA Union Square; Loews Kips Bay Theatre; Loews State; Loews New York Twin; Sony Lincoln Square; Bay Plaza; Whitestone; Canarsie; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

★**The End of the Affair**—This Neil Jordan adaptation of Graham Greene's 1951 sin-and-redemption novel has a hushed, spectral atmosphere that, at times, resembles *Brief Encounter* crossed with *Tales From the Crypt*. It's an impressive, and oppressive, achievement, featuring Ralph Fiennes in more animated form than usual (venom becomes him) as an acidulous novelist in torrid, soulful involvement with the wife (Julianne Moore) of a meek civil servant (Stephen Rea). (Rainer; 12/13/99)

'Cue' cover photograph by John Springer/Corbis.

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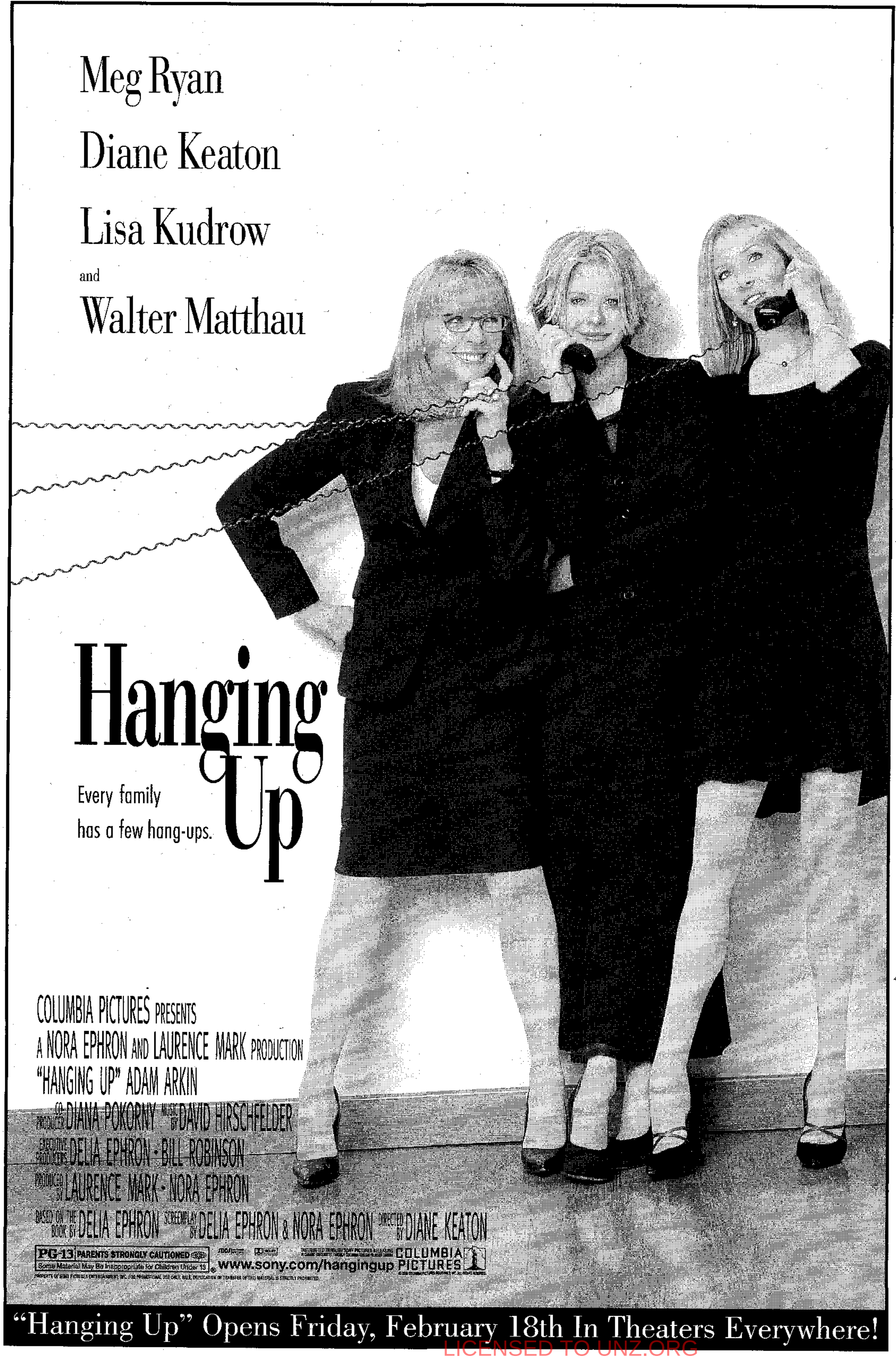
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Running Time

The Lady Is a Tramp

Judging from Jean Philippe Toussaint's *The Ice Rink,* Dolores Chaplin shares her grandfather Charlie's gift for gracefulness in graceless situations. In one scene of the film—a slapstick comedy about a hockey goalie in love—Chaplin (pictured) even slides across the ice in a strapless red evening gown. "It was a nightmare," says Chaplin, giggling. "It was so cold, and one of the technicians was holding me by the legs like a wheelbarrow and pushing me around on the ice and then letting go so I would go flying across the rink." For her efforts, Chaplin earned scratches on her arms and face. "I don't like the idea of having doubles for everything," she explains. "I want it all to be me." Her first major movie role also gave her an appreciation for physical humor that went beyond watching the Tramp's screen antics. "I'd never thought of doing comedy," she admits—she began her career modeling and as a serious stage actress. "But I really enjoy it. I find it so much more rigorous because it's very, very precise." Her grandfather died when she was 3, but she got to know him and his reputation for exactly that kind of precision by watching his movies on her family's farm in the south of France (her favorites were *The Kid, Limelight,* and *A King in New York,* which she's especially fond of because it features her father, Michael Chaplin). "People expect more from you," she says of her extraordinary heritage (her great-grandfather was the playwright Eugene O'Neill). "But they won't forgive you if you stink." *The Ice Rink* premieres in the States February 11 on a double bill with her grandfather's *Modern Times* at Anthology Film Archives. (See "Movies, Societies, Etc.") BRETT KELLY

(1 hr. 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; UA Gemini; Sony Lincoln Square; BAM Rose Cinemas.*

Eye of the Beholder—Ashley Judd is a chameleonic thief who says things like "Merry Christmas, Daddy," every time she murders some unsuspecting man in her underwear. Ewan McGregor is a secret agent who falls in love with her whilst tracking her. Ludicrous and knotty. (1 hr. 49 mins.; R) *UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; CO Coronet; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated IMAX extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *Sony Lincoln Square's IMAX.*

★**Galaxy Quest**—Taking the postmodern approach, Sigourney Weaver, Tim Allen, Tony Shalhoub, and Alan Rickman are seventies-TV has-beens mistaken for bona fide galactic warriors by aliens while attending a sci-fi convention. (1 hr. 42 mins.; PG) *UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Chelsea; Sony Lincoln Square; Whitestone; Linden Boulevard Multiplex; UA Marboro; Cinemart; Main Street Cinemas; UA Movies at Staten Island.*

Gendernauts—Monika Treut's informative documentary about hermaphrodites, transsexuals, and other gender-bending phenomena in the Bay Area. (1 hr. 26 mins.; NR) *Cinema Village.*

Girl, Interrupted—*One Flew Over the Cuckoo's Nest* meets *Clueless.* With Winona Ryder and Angelina Jolie. (2 hrs. 3 mins.; R) *UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's Metro Cinema; Sony Lincoln Square; UA Marboro; Kaufman Astoria Cinema; Main Street Cinemas; UA Movies at Bayside; UA Movies at Staten Island.*

The Green Mile—Stephen King's serialized novel, set in a southern-penitentiary death row in the thirties, has been made into a pretty good film starring Tom Hanks as a prison guard and Michael Clarke Duncan as the hulking death-row behemoth with the healing grace. The film runs three hours, and like one of those serious *Twilight Zone* episodes attached with a moral lesson, it can't quite support the weight. Frank Darabont, who also made the King-derived prison-themed *Shawshank Redemption,* wrote and directed. (Rainer; 12/20/99) (3 hrs.; R) *UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; Sony Lincoln Square; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria.*

Grizzly Falls—A kids' nature movie about a boy who is abducted and adopted by a mama grizzly bear when her own cubs are taken from her by nasty hunters in the Canadian Rockies. With Bryan Brown, Daniel Clark, Richard Harris, and Ali Oop (the bear). (1 hr. 34 mins.; PG) *Main Street Cinemas.*

Gun Shy—A black comedy with Liam Neeson as a stressed-out New York City DEA agent who is forced into group therapy in order to overcome his fear of mobster Oliver Platt. *Donnie Brasco* meets *Mixed Nuts,* with Sandra Bullock and Mary McCormack. (1 hr. 42 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Pavilion; Cinemart; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

Hanging Up—Following up her quiet, impressive feature debut, *Unstrung Heroes,* Diane Keaton directs Meg Ryan in a film adapted by Delia Ephron and her sister Nora from Delia's novel of the same name. This time, Ryan is the loyal daughter to and caretaker of her dying alcoholic father, Walter Matthau. (1 hr. 32 mins.; PG-13) .

Holy Smoke—Kate Winslet is an Australian girl who falls under a guru's spell while traveling in India. Harvey Keitel plays the cult deprogrammer who gets caught up in the swirl. The film, directed by Jane Campion, becomes more and more absurd as it plays itself out. (Rainer; 12/13/99) (1 hr. 45 mins.; R) *Lincoln Plaza Cinemas.*

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender's fight for exoneration after he was wrongfully arrested on a murder rap and imprisoned for almost nineteen years. The film seems to have been made to show that racial harmony can KO racial discord and that all is indeed right with the world. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *UA Union Square; Loews Kips Bay Theatre; UA Criterion; Clearview's Beekman; Clearview's Chelsea; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

The Ice Rink—A refreshing comedy about a French director trying to make a movie about a hockey team in an ice-skating rink while a cast and crew of goofballs slip and slide about. With Bruce Campbell and Dolores Chaplin. In French with English subtitles. (1 hr. 20 mins.; NR) *Opens 2/11 at Anthology Film Archives.*

★**The Insider**—Al Pacino plays Lowell Bergman, a producer for *60 Minutes,* and Russell Crowe is Jeffrey Wigand, the reluctant tobacco-company whistle-blower whom Bergman coaxed into spilling the beans on his show in an interview with Mike Wallace, only to have the show nixed by CBS higher-ups. Michael Mann directed and co-wrote this fact-based drama with his usual hyperbolic neo-noir stylishness. It's a florid, doomy movie, but the muck here is worth raking, and Crowe's performance, as well as Christopher Plummer's as Mike Wallace, are fine; Pacino's is showboaty. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square.*

Isn't She Great—Bette Midler and Nathan Lane ham it up with David Hyde Pierce, Stockard Channing, and John Cleese. (1 hr. 30 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Loews 42nd Street E Walk; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Sony Lincoln Square; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

The Life and Times of Hank Greenberg—Through archival footage and interviews, Aviva Kempner's tribute to "the baseball Moses" tells the story of Greenberg, a handsome Jewish kid from the Bronx

Photograph by David Verlant.

who made it to the Detroit Tigers and became a baseball legend. (1 hr. 30 mins.; NR) *Film Forum.*

Magnolia—*Boogie Nights* writer-director Paul Thomas Anderson is extravagantly gifted, but this San Fernando Valley–based epic of alienation comes across like a concatenation of soap-opera stories. A remarkable cast, including Julianne Moore, Jason Robards, and William H. Macy, is featured in mostly unremarkable settings. (Rainer; 1/10/00) (3 hrs. 15 mins.; R) *UA Union Square; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Clearview's Chelsea; Sony Lincoln Square; Clearview's Cobble Hill; Cinemart; Kaufman Astoria Cinema.*

Man on the Moon—Jim Carrey plays nowhere man Andy Kaufman in this lackluster biopic directed by Milos Forman. Carrey's impersonations of Kaufman's routines are uncanny, but the entire production has a scrubbed, authorized feel. (Rainer; 1/3/00) (1 hr. 58 mins.; R) *Loews 19th St. East.*

Mansfield Park—Patricia Rozema's sexy adaptation of Jane Austen's novel, starring Frances O'Connor as a young girl who falls in love with her cousin (Jonny Lee Miller). (1 hr. 50 mins.; PG-13) *CC Village East; Clearview's First & 62nd St; North Shore Towers.*

Mr. Death—Errol Morris's latest documentary is about Fred Leuchter Jr., who drinks 40 cups of coffee a day and designed "more humane" electric chairs before becoming the unwitting hero of the Holocaust-denial movement when he alleged that there were no gas executions at Auschwitz. (Rainer; 1/10/00) (1 hr. 31 mins.; NR) *Quad Cinema.*

My Dog Skip—The late Willie Morris's best-selling memoir about his growing up in Mississippi with his beloved fox terrier, Skip, is now a sweet, warm family film (starring Kevin Bacon, Diane Lane, and Frankie Muniz) about a boy growing up in Mississippi with a Jack Russell terrier. (1 hr. 35 mins.; PG) *UA Union Square; Sony Lincoln Square.*

Next Friday—Picking up where we left off with Ice Cube and his reefer-toking pals in *Friday,* only this time they're in the suburbs. (1 hr. 33 mins.; R) *CC Village East; Clearview's Chelsea West; Loews Astor Plaza; Loews Orpheum 7; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

Nightmare Alley—A restored print of the freak-filled 1947 noir classic starring Tyrone Power as a no-good carnie act who manipulates the rich and famous, pretending to have the power to read their minds, until his wife (Colleen Gray) spills the beans. (1 hr. 51 mins.; NR) *Cinema Village.*

Not Love Just Frenzy—Alfonso Albacete and Miguel Bardem's look at the loco Madrid club scene. (1 hr. 40 mins.; NR) *Quad Cinema.*

Not One Less—The contemporary fable about a 13-year-old girl who becomes a substitute teacher in a rural Chinese village and must make sure that none of her pupils drop out during her short tenure. (1 hr. 46 mins.; NR) *Opens 2/11.*

Onegin—Ralph Fiennes stars in his sister Martha's screen adaptation of the Alexander Pushkin story about a dashing and jaded lad who moves to the Russian countryside and crushes the heart of his beautiful neighbor (Liv Tyler). (1 hr. 46 mins.; NR) *Cinema Village.*

Outlaw!—Writer-director Enzo Monteleone (*Mediterraneo*) based this funny and moving new film on the true story of a man who robbed banks with a toy gun. In Italian with English subtitles. (1 hr. 35 mins.; NR) *Film Forum.*

Play it to the Bone—Ron Shelton (*Bull Durham, White Men Can't Jump, Tin Cup*) has been responsible for some of the best sports-themed movies ever made in this country, but this boxing movie about best friends, played by Antonio Banderas and Woody Harrelson, who duke it out for a fat purse and a title shot, isn't one of them. (Rainer; 1/31/00) (2 hrs. 4 mins.; R) *Bay Plaza; Concourse Plaza; Whitestone; Ridgewood; UA Astoria.*

★**Princess Mononoke**—The great Japanese animation director Hayao Miyazaki has crafted a ravishing epic set in mythic fourteenth-century Japan, filled with gods and demons and forest creatures. The mixture of cel and computer animation is fluidly achieved, and the Americanized dialogue, voiced by the likes of Minnie Driver and Billy Bob Thornton, is only mildly jarring. (Rainer; 11/8/99) (2 hrs. 13 mins.; PG-13) *Cinema Village.*

Pups—An unsuspecting drama about a 13-year-old boy who robs a bank with his girlfriend and his mother's gun. (1 hr. 41 mins.; R) *Opens 2/11 at Village East.*

★**Rear Window**—Alfred Hitchcock's 1954 classic has been wonderfully restored by Robert Harris and James Katz. James Stewart is the news photographer sidelined with his leg in a cast in his Village apartment, and Grace Kelly is his marriage-minded girlfriend. When Stewart, peeping into his neighbors' windows, thinks he's stumbled upon a murder, he sets in motion a ghastly black comedy of voyeurism. The film isn't as obsessive or trancelike as *Vertigo,* but it has a spectral quality that's very unsettling. (Rainer; 1/24/00) (1 hr. 54 mins.; PG) *Film Forum; Clearview's Cobble Hill; Kew Gardens Cinemas.*

Documentary Come Again?

Why would an intelligent 22-year-old feminist college student try to break the world's record for "biggest gang bang"? In his new documentary, Sex: The Annabel Chong Story, Gough Lewis paints a complex portrait of Grace Quek (a.k.a. Annabel Chong, pictured), who on January 15, 1995, made headlines by having sex on-camera with 251 men in ten hours. Her motivations were as much academic as sexual—and sometimes hard to understand—and 'Sex' is a heady, not very graphic montage of interviews with puzzled friends and family. Opens February 11 at the Quad Cinema.

Restaurant—Adrien Brody and Lauryn Hill star in this little indie about New Jersey waiters and waitresses with delusions of grandeur. (1 hr. 47 mins.; R) *Clearview's Chelsea.*

Santitos—A woman sets out to find her daughter after a vision of St. Jude appears in her oven. In Spanish with English subtitles. (1 hr. 39 mins.; R) *New Coliseum; Plaza.*

Scream 3—Neve Campbell, Courtney Cox, and David Arquette reunite with director Wes Craven for one last scream. With Jenny McCarthy and Parker Posey. (1 hr. 56 mins.; R) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Sex: The Annabel Chong Story—A documentary about Grace Quek, a.k.a. Annabel Chong, a hardworking college student and self-proclaimed feminist who broke the world record for "biggest gang bang" when she had sex with 251 men in ten hours. (1 hr. 26 mins.; NR) *Opens 2/11 at the Quad Cinema.*

Simpatico—Sam Shepard's 1994 play has been overhauled but not significantly enhanced by British stage director turned first-time feature filmmaker Matthew Warchus. Jeff Bridges is the racehorse breeder whose shady youthful past with his boozy, down-and-out buddy, played by Nick Nolte, comes home to roost. A chunky-looking Albert Finney is the commissioner they once blackmailed, and Sharon Stone, who gets to shoot a horse while wearing a red dress, and Catherine Keener also show up. This fine a cast should have created a much better movie. (1 hr. 46 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's Cobble Hill; UA Astoria; UA Movies at Staten Island.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *UA Criterion.*

Snow Day—When a blizzard hits upstate New York, the students snow-plow their school shut and wreak havoc. With Chris Elliott, Chevy Chase, and Mark Webber. (1 hr. 29 mins.; PG) *Opens 2/11.*

Snow Falling on Cedars—Save the performances of James Cromwell and Max Von Sydow, this admittedly picturesque adaptation of David Guterson's best-seller is almost unwatchable. (2 hrs. 7 mins.; PG-13) *Loews State; Clearview's Chelsea; Clearview's First & 62nd St; North Shore Towers.*

Soft Toilet Seats—A stylish sex-comedy-thriller about a man who moves to the suburbs and tries to solve the murder of the woman who lived in the house before him. (1 hr. 47 mins.; R) *Opens 2/11.*

★**The Straight Story**—David Lynch's affecting, meditative movie about a stubborn codger (Richard Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother is perhaps the greatest Hallmark Hall of Fame movie that Hallmark never made. It's sweet, and Farnsworth and Sissy Spacek, playing his daughter, are very fine. But the film is also a bit thin. (Rainer; 10/25/99) (1 hr. 51 mins.; G) *CC Village East; Lincoln Plaza Cinemas.*

Stuart Little—A sweet, funny, dumbed-down version of E. B. White's children's story. (1 hr. 23 mins.; G) *UA Union Square; Loews Orpheum 7; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Supernova—The sky is falling! The sky is falling! With Angela Bassett and James Spader. (1 hr. 31 mins.; PG-13) *UA Criterion; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II.*

Sweet and Lowdown—Woody Allen's latest piece of implied self-criticism is less interesting as an artwork than as an analytic session writ large. Sean Penn

Photograph courtesy of Greycat Releasing.

plays a legendary (and fictionalized) jazz guitarist from the thirties who lives his life as a heel and puts all his emotions into his art. Allen had a chance to really go all the way with a portrait of a man who can't abide grace, and instead he opted for a high gloss on a pet theme. (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) *UA Union Square; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Cinemart.*

The Talented Mr. Ripley—Anthony Minghella's adaptation of the Patricia Highsmith novel is a dark thriller made luxurious under a bright Italian sun. Matt Damon plays Tom Ripley, who infiltrates an expatriate's lifestyle and assumes the guise of the playboy scion he murders. Jude Law and Gwyneth Paltrow co-star, looking embossed in expensiveness. (Rainer; 1/3/00) (2 hrs. 15 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; UA East; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

Happening
Sugar, Sugar

Long before Steven Spielberg made heartstrings-tugging movies about wars and aliens, he made 'The Sugarland Express,' a heartstrings-tugging movie about an outlaw couple (above, from left, William Atherton and Goldie Hawn, with Michael Sacks) trying to keep their son out of foster care. On February 10, the Film Society of Lincoln Center's Young Friends of Film presents the movie, followed by an open bar and catered reception. Tickets for nonmembers are $20 and will be available at the Walter Reade box office the day of the screening. (See "Museums, Societies, Etc.")

The Terrorist—Inspired by the suicide-assassination of Rajiv Gandhi, Santosh Sivan's visually spectacular film tells the story of a young Indian woman on her way to blow up a corrupt politico (and herself). (1 hr. 35 mins.; NR) *The Screening Room.*

The Tigger Movie—Winnie-the-Pooh's hyper-spastic pal Tigger bounces about. (1 hr. 16 mins.; G) *Opens 2/11.*

★**Titus**—Julie Taymor's stab at Shakespeare's most Marlovian play (which she's also directed Off Broadway) comes across as the granddaddy of all Hollywood ghoulfests, with some kind of limb-hacking going on every other minute. The film is striking, original, and supremely off-putting. (Rainer; 12/20/99) (2 hrs. 21 mins.; R) *UA Union Square; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas.*

★**Topsy-Turvy**—Mike Leigh's movie about Gilbert and Sullivan and what led to *The Mikado* is a rich tribute to the theater and theater people. It's an uncharacteristic work for Leigh, but he moves right into the late-Victorian era without a hitch. Jim Broadbent's Gilbert and Allan Corduner's Sullivan are marvelously played. (Rainer; 12/20/99) (2 hrs. 41 mins.; R) *Loews Village; Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas.*

★**Toy Story 2**—Woody and Buzz Lightyear and the rest of the toy chest are joined by a fresh fleet of computer-generated rapscallions in this marvelous sequel. (Rainer; 12/13/99) (1 hr. 38 mins.; G) *CC Village East; Loews State; Bay Plaza; Whitestone; Cinemart; Kaufman Astoria Cinema; UA Crossbay II.*

The War Zone—Actor Tim Roth makes his directorial debut with this disquieting story of a teenage boy struggling along with his less-than-happy family. (1 hr. 38 mins.; R) *Cinema Village.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W. 12th St. (212-929-3350) *Any Given Sunday; Lighthouse.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; The Big Tease; The Cider House Rules; Cradle Will Rock; The Cup.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Mansfield Park; Next Friday; Scream 3; Simpatico; The Straight Story; Toy Story 2.*

Cinema Village—22 E. 12th St. (212-924-3363) *American Movie; Gendernauts; Nightmare Alley; Onegin; Princess Mononoke; The War Zone.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Being John Malkovich; The Hurricane.*

Film Forum—209 W. Houston St. (212-727-8110) *The Life and Times of Hank Greenberg; Outlaw!; Rear Window.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Angela's Ashes; The End of the Affair; Gun Shy; The Talented Mr. Ripley; Topsy-Turvy.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Not Love Just Frenzy; Boys Don't Cry; Mr. Death Sex: The Annabel Chong Story.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Beloved/Friend; Breakfast at Tiffany's; Pink Narcissus; The Terrorist; Willie Wonka and the Chocolate Factory.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Down to You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; The Green Mile; The Hurricane; The Insider; Isn't She Great; Magnolia; My Dog Skip; Stuart Little; Sweet and Lowdown; Titus.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Boys Don't Cry; The End of the Affair; Isn't She Great; Simpatico.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Eye of the Beholder; Next Friday.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; Gun Shy; Man on the Moon; Scream 3; The Talented Mr. Ripley.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Angela's Ashes; Being John Malkovich; The Cider House Rules; Down to You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; The Green Mile; Gun Shy; The Hurricane; Magnolia; Scream 3; The Talented Mr. Ripley.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Gun Shy; Magnolia; Titus.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *All About My Mother.*

CC Sutton—205 E. 57th St. (212-759-1411) *Scream 3.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Simpatico.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Angela's Ashes; Eye of the Beholder.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *The Bachelor; The Best Man; Dogma; End of Days; Sleepy Hollow; The World Is Not Enough.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Any Given Sunday; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; The Green Mile; Gun Shy; Isn't She Great; Magnolia; Scream 3; The Talented Mr. Ripley.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Next Friday.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; Angela's Ashes; Down to You; Snow Falling on Cedars; Toy Story 2.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Topsy-Turvy.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Boys Don't Cry; The Cider House Rules; Deuce Bigalow: Male Gigolo; The Hurricane; The Sixth Sense; Supernova.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *The Cider House Rules; Cradle Will Rock; Gun Shy; Magnolia.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Hurricane.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *All About My Mother; The Cider House Rules; Galaxy Quest; Girl, Interrupted; The Hurricane; Isn't She Great; Magnolia; Restaurant; Snow Falling on Cedars.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Beauty; Girl, Interrupted; Isn't She Great; Mansfield Park; Simpatico; Snow Falling on Cedars; Sweet and Lowdown.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Isn't She Great; Simpatico.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Any Given Sunday.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Down to You; The Talented Mr. Ripley.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-

Photograph from Photofest.

LOEWS#964) *Eye of the Beholder; The Green Mile; The Hurricane; Next Friday; Scream 3; Stuart Little.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *The Talented Mr. Ripley.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Being John Malkovich; Boys Don't Cry; The End of the Affair.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Being John Malkovich.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Girl, Interrupted; The Talented Mr. Ripley.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *The Hurricane; Scream 3.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; The Cup; Holy Smoke; The Straight Story; Sweet and Lowdown; Titus.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Eye of the Beholder; The Hurricane; Next Friday; Scream 3.*

New Coliseum—701 W. 181st St. (212-740-1545) *Lighthouse; Next Friday; Santitos; Scream 3.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Lighthouse; Scream 3; Supernova.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Angela's Ashes; Any Given Sunday; The Cider House Rules; Down to You; The End of the Affair; Galaxy Quest; Girl, Interrupted; The Green Mile; Gun Shy; Isn't She Great; Magnolia; My Dog Skip; The Talented Mr. Ripley.* (See also "Museums, Societies, Etc.")

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Any Given Sunday; Deuce Bigalow: Male Gigolo; Down to You; Eye of the Beholder; Gun Shy; The Hurricane; Next Friday; Play it to the Bone; Scream 3; Stuart Little; Supernova; Toy Story 2.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Bicentennial Man; Deuce Bigalow: Male Gigolo; Eye of the Beholder; The Hurricane; Next Friday; Play It to the Bone; Scream 3; Stuart Little; Supernova.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Down to You; Eye of the Beholder; Galaxy Quest; The Green Mile; The Hurricane; Next Friday; Play it to the Bone; Scream 3; Stuart Little; Supernova; The Talented Mr. Ripley; Toy Story 2.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *All About My Mother; The End of the Affair; Topsy-Turvy.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Girl, Interrupted; Man on the Moon; Snow Falling on Cedars; Stuart Little; West Beirut.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Down to You; Next Friday; Scream 3.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *The Cider House Rules; The Hurricane; Magnolia; Rear Window; Simpatico.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *The Hurricane; Next Friday; Scream 3.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Any Given Sunday; Eye of the Beholder; Galaxy Quest; The Green Mile; The Hurricane; Next Friday; Scream 3; Stuart Little; Supernova; The Talented Mr. Ripley.*

Pavilion—188 Prospect Park West (718-369-0838) *Angela's Ashes; Eye of the Beholder; Gun Shy; Scream 3; Stuart Little.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Down to You; The Hurricane; Play it to the Bone; Scream 3; Stuart Little.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *The Cider House Rules; Galaxy Quest; Girl, Interrupted; Scream 3.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Down to You; Eye of the Beholder; The Green Mile; The Hurricane; Isn't She Great; Scream 3; Stuart Little; Supernova; The Talented Mr. Ripley.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Angela's Ashes; Down to You; Eye of the Beholder; The Hurricane; Scream 3; Stuart Little.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Galaxy Quest; Gun Shy; Magnolia; Sweet and Lowdown; The Talented Mr. Ripley; Toy Story 2.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Angela's Ashes; Down to You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; The Green Mile; Gun Shy; The Hurricane; Next Friday; Scream 3; Stuart Little.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Down to You; The Hurricane; Scream 3.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Angela's Ashes; The Cider House Rules; Girl, Interrupted; Gun Shy; The Hurricane; Isn't She Great; Magnolia; Next Friday; Pukar; Scream 3; Stuart Little; The Talented Mr. Ripley; Toy Story 2.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; Angela's Ashes; Eye of the Beholder; Liberty Heights; Rear Window; Topsy-Turvy.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Down to You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; Grizzly Falls; Liberty Heights; Scream 3; Stuart Little.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Liberty Heights; Mansfield Park; Snow Falling on Cedars.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Santitos; Scream 3.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Down to You; Eye of the Beholder; The Green Mile; Play it to the Bone; Simpatico; Supernova.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *The End of the Affair; Isn't She Great.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Eye of the Beholder; Gun Shy; Next Friday.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Down to You; The Hurricane; Scream 3; Stuart Little; Supernova; Toy Story 2.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Any Given Sunday; Down to You; Girl, Interrupted; The Green Mile; The Hurricane; Scream 3; Simpatico; Stuart Little.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *The Cider House Rules; Eye of the Beholder; Girl, Interrupted; The Hurricane.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Down to You; Eye of the Beholder; Isn't She Great; Scream 3; Stuart Little; The Talented Mr. Ripley.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Down to You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; The Green Mile; Gun Shy; Isn't She Great; Scream 3; Stuart Little.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Down to You; Eye of the Beholder; Scream 3; Stuart Little.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Angela's Ashes; Down to You; Eye of the Beholder; Galaxy Quest; Girl, Interrupted; Gun Shy; The Hurricane; Isn't She Great; Next Friday; Scream 3; Simpatico; Stuart Little; The Talented Mr. Ripley.*

Museums, Societies, Etc.

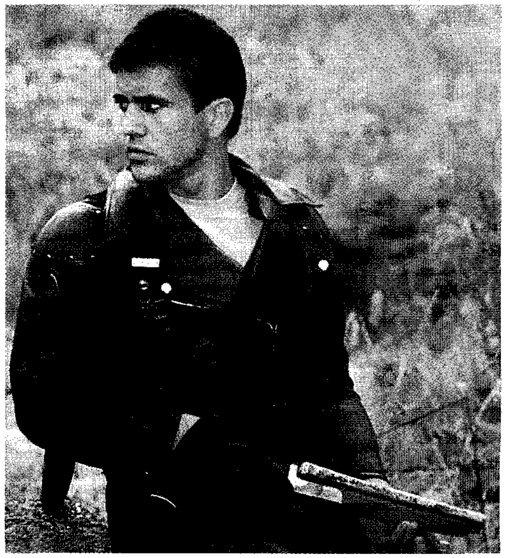
American Museum of the Moving Image—Through 2/20: "The New York Film Critics Circle Looks at the 1990's." 2/12: Marshall Fine introduces *The Rapture* (1991); Matt Zoller Seitz introduces *Flirting* (1992). 2/13: Armond White introduces *Geronimo* (1993); Terrence Rafferty introduces *The Miracle* (1990). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—2/9: "New Filmmakers" shorts: *Swingers' Serenade; Midnight Confession; Crawley.* Feature: *Criminals.* "Essential Cinema: Eisenstein." 2/10: *Que Viva Mexico!* (1932). 2/11: *Alexander Nevsky* (1938). 2/13: *Ivan the Terrible,* Part 1 &2 (1943–46). 2/11–2/13: Double Bill: *The Ice Rink* and *Modern Times* (1936). 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—2/7: *The Wild Party* (1929). 2/8: *Hyenas* (1992). 2/9: "Black Cinema Café" presents *Cold Feet* (followed by Q&A with director). 2/10–2/11: *Jane Eyre* (1996). 2/12: *Doctor Zhivago* (1965). 2/13: *Like Water for Chocolate* (1992). 2/14: *Roman Holiday* (1953). 30 Lafayette Ave., Brooklyn (718-623-2770).

Revival
You've Got Mel

At a time when big-screen visions of tomorrow involved fairy-tale optimism—or at least modernist design and flowing robes—Australian director George Miller's *Mad Max* made the future safe for grease, gas fumes, and a 23-year-old Mel Gibson (pictured). Now a new print restores the original Australian dialogue, once overdubbed with friendly midwestern accents to make the future safe for Peoria. A one-week run begins February 11 at the Film Forum.



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c u e

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

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Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Cinema Classics—2/7–2/8: *The Killers* (1946). 2/9: *I Wake Up Screaming* (1942). 2/10–2/11: *Kiss Me Deadly* (1955). 2/12–2/13: *Key Largo* (1948). 2/14: *Night Holds Fear* (1955). 332 E. 11th St. (212-675-6692); $5.

Different Light—2/13: *Autumn Leaves* (1956). 7 P.M. 151 W. 19th St. (989-4850); free.

Film Forum—Through 2/10: *Rear Window* (1954). 2/11–2/17: *Mad Max* (1979). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 2/24: "Frederick Wiseman: American Filmmaker." 2/7: *Central Park* (1989); *Zoo* (1993). 2/9: *Zoo; Central Park; Titicut Follies* (1967); *Law and Order* (1969). 2/10: *Ballet* (1995); *Hospital* (1970). 2/11: *Hospital; Blind* (1986). 2/12: *Manoeuvre* (1979); *Basic Training* (1971). 2/13: *Basic Training.* 2/14: *Near Death* (1989). Also 2/8: "Open Captioned Films for the Deaf and Hard-of-Hearing." (Call 875-5601 after 2 P.M. for information.) 2/10: Young Friends of Film presents *The Sugarland Express* (1974). 2/12: "Reel to Real for Kids: Ragtime Royalty" features Chaplin and Keaton. 2/13: "Movies for Kids." *The Master Detective and Rasmus* (1997). 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

French Institute—"Cinéclub." 2/8: *Sans Toit ni Loi* (1985). Subtitled. Florence Gould Hall, 55 E. 59th St. (355-6100); $7.

Museum of Modern Art—Through 2/24: "The American Place: Landscape in the Early Western." 2/7: *O'Malley of the Mounted* (1921); *Rio Grande* (1950). 2/8: *My Darling Clementine* (1946); *Riders of the Purple Sage* (1925). 2/10: *Rio Grande; The Testing Block* (1920). 2/11: *The Gaucho* (1928); *The Dead Man* (1996). 2/12: *The Gaucho.* 2/13: *The Testing Block* (1920); *White Oak* (1921). 2/14: *The Great K & A Train Robbery* (1926). Through 2/12: "Robert Kramer: The New World, 1965–77." 2/7: *FALN; Ice* (1969). 2/8: *In the Country* (1966); *The People's War* (1970). 2/10: *The Edge* (1967). 2/12: *Ice; Milestones* (1975). 11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult.

New York Public Library—2/9: "A Celebration of Greek Documentary Filmmaking." 2/10: "Viewpoint: Filmmakers of Color." *Stretchmark* (1996); *Rain* (1997); *One Night* (1999); *Who's Gonna Take the Weight?* (1997). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

Ocularis—2/13: *And God Created Woman* (1957). 2/14: Sultry Spark: An Erotic Cinema Valentine." At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn; 718-388-8713. $5.

Sony Lincoln Square—Sony Lincoln Square IMAX: *Fantasia/2000.* 1998 Broadway, at 68th St. (50-LOEWS#638).

The Light+Screen Film Festival—1/25: *Cupid's Mistake* (1999). At Siberia Bar, 50th St. and Broadway subway station, west side (212-333-4141); free.

The Screening Room—2/11–2/17: "John Frankenheimer Retrospective." 2/11–2/12: *Seconds* (1966); *Seven Days* (1964). 2/13–2/14: *The Train* (1964); *Birdman of Alcatraz* (1962). Also 2/14: Valentine's Day Dinner and a Movie: *Casablanca.* Saturday afternoons: *The Wizard of Oz* (1939). Sunday Brunch: *Willie Wonka and the Chocolate Factory.* 54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons).

Tonic—"Monday Night Film Series." 2/7: *The Late Show* (1977). 2/14: *Sherlock Jr.* (1924). 107 Norfolk St. (212-358-7501 or visit www.tonic107.com); $5.

YWCA Cine-Club—2/12–2/13: *Dr. Mabuse, King of Crime* (1922). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

theater

Squonk...The Director...Nilo Cruz

Broadway

Previews and Openings

Squonk!—This new production, which made its debut at the East Village's P.S. 122, may be a musical, but it's no *Footloose.* $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/8. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Now Playing

Amadeus—Nearly two decades after its London and Broadway triumphs, Peter Shaffer's play returns, again directed by Sir Peter Hall. Michael Sheen purrs, hisses, and farts as Mozart; David Suchet, known best as Agatha Christie's Hercule Poirot on *Mystery!,* plays his conniving nemesis, Salieri. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box Theatre, 239 W. 45th St. (212-239-6200).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back. (No, not the mouse.) Andrea McArdle blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. Linda Romoff spells Egan 2/1–2/22. $25–$90. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Bebe Neuwirth. $20–$80. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. He is a great improviser who plays with his audience as if it were a beach ball. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Featuring ballet star Julio Bocca, 2/15–4/8. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?), but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

James Joyce's The Dead—Transferred from Playwrights Horizons, a musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. Richard Nelson did the book; Jack Hofsiss directs. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/20. *Belasco Theatre, 111 W. 44th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie will interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical—for a generation obsessed with the backstage canoodling of celluloid Shakespeareans like Paltrow and DiCaprio. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon:

Previews

Are You Sure This Is the Right Address?

Featuring zero soap-opera stars, zero tunes by the Bee Gees or Kenny Loggins, and zero Disney tie-ins, the new show *Squonk*, an eclectic *Blue Man Group*–style audio-visual mélange, may be the only show on Broadway that doesn't prompt an easy game of Six Degrees of Kevin Bacon. Straight from a successful run at the East Village's tiny P.S. 122 and inspired more by music videos than musicals, the show looks to confound Broadway regulars when previews begin February 8. (See "Broadway.")

Photograph by Carol Rosegg.

12/1/97.) $20–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

The Price—James Naughton directs Arthur Miller's 1968 family drama, starring Jeffrey DeMunn, Bob Dishey, Lizbeth Mackay, and Harris Yulin. $25–$65. Tues.–Sat. at 8. Wed. and Sat. at 2. Sun. at 3. Through 3/5. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Putting It Together—The Stephen Sondheim musical revue roars back with enough big-name talent to fill a basketball squad. Carol Burnett, George Hearn, John Barrowman, Ruthie Henshall, and Bronson Pinchot star. The bench is strong, too: Kathie Lee Gifford spells Burnett on Tuesdays. $30–$80. Tues.–Sat. at 8, Sat. at 3, Sun. at 3. Through 2/20. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Waiting in the Wings—Noël Coward's fiftieth play (1960) still remains a minor gem in that bitter-sweet mode at which Coward excelled. A seemingly inconsequential piece about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). $25–$70. Call for schedule. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Opening
Manifesto Destiny

On the subject of Latin American politics, what reads like magic realism is, often as not, deadpan reportage. Cuban-American playwright Nilo Cruz's new play *Two Sisters and a Piano* derives from just such a story. "Dissident artists, inspired by *perestroika* in 1989, wrote a manifesto and sent it to Castro's regime," he says. "Soon, a group of brigadiers broke into the home of the poet Maria Elena Cruz Varela. They dragged her out into the street and forced her to eat her manifesto, literally. Then they locked her up in prison for a year and a half, and then they put her under house arrest." For his play, Cruz imagines a similar poet (*Rent* veteran Daphne Rubin-Vega, in black) locked under house arrest with her sister (Adriana Sevan, in white) and a broken piano, visited by a sympathetic guard and a generous piano tuner. But the play is also grounded in Cruz's experience: His father was imprisoned for two years after attempting to leave the country in the early sixties, and the playwright grew up admiring "two strong sisters" of his own. Now, in the wake of the pope's visit to Cuba, the Latin-music craze, and the Elián González crisis, Cruz hopes that the media frenzy will "promote a dialogue between this country and the island, not just the sales of T-shirts and *Buena Vista Social Club* albums," he says. "A lot gets written about Cubans in the States, but I think it's also important to document the incredible changes inside Cuba that have been happening recently—as Athol Fugard, a writer that I adore, did for South Africa." In previews for a February 15 opening. (See "Off Broadway.")

LOGAN HILL

Off Broadway
Previews and Openings

The Alchemist—Dan "D'ohh!" Castellaneta, the man originated the role of Homer Simpson, smartens up to play the smooth-talking con artist at the center of the classic Ben Jonson comedy. In previews for a 3/12 opening. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

Arms and the Man—Roger Rees directs the Roundabout Theater's revival of George Bernard Shaw's comic drama of bullets and bonbons. Starring Henry Czerny, Katie Finneran, and Paul Michael Valley. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 2/10 opening. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

The Big Bang—In the beginning, there was the word. Then, there was the musical. In this backstage comedy, actors Jed Feuer and Boyd Graham present a backers' audition for a musical about nothing less than the history of humanity. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Previews begin 2/12 for a 2/23 opening. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. Starring John Shea, last seen opposite Molly Ringwald in *How I Learned to Drive.* $25–$35. Mon.–Fri. at 8, Sat. at 3 and 8. In previews for a 2/15 opening. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the pain, sorrow, and aorta-bursting heartache that festers behind her dazzling persona. $25. Fri. and Sat. at 10:30, Sun. at 7. Previews begin 2/11 for a 2/18 opening. *Chelsea Playhouse, 125 W. 22nd St. (212-279-4200).*

Fuddy Meers—This is a deftly zany absurdist comedy by David Lindsay-Abaire, a young but already much-produced playwright. The heroine, Claire, suffers from psychogenic amnesia, waking up every morning as a blank slate, on which her husband and Kenny, her teenage son from a former marriage, must imprint the facts of her life, only to have her forget them overnight. The evening explodes with laughter, magisterially provided by J. Smith-Cameron and others. (Simon: 11/15/99.) $19.50–$50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 at 7. In previews for 2/10 re-opening. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Imperfect Love—Screenwriter-playwright Brandon Cole's romantic farce (a tale of a bungled play and backstage love) may be new, but his work may already be familiar to fans of John Turturro, who adapted Cole's story for the 1997 film *Illuminata.* $35. Tues.–Sat. at 8, Sun. at 7. Previews begin 2/14 for a 3/1 opening. Through 4/16. *New York Performance Works, 128 Chambers St. (212-969-0166.)*

Jane Eyre—Shared Experience's dark adaptation of the Brontë classic. $20–$55. 2/8–2/12 at 7:30, 2/13 at 3. *BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).*

Meet George Orwell—Mark Weston's one-man play stars Michael Allinson as the great Scottish intellectual famous for *1984*'s intruding Big Brother and *Animal Farm's* scummy pigs. $20–$25. Tues.–Sat. at 8, Sun. at 2. Through 2/27. *Sargent Theatre, 314 W. 54th St. (212-595-1733).*

My One Good Nerve—Ruby Dee's one-woman show. $25–$35. Wed.–Fri. at 7:30, Sat. at 3 and 7, Sun. at 3. Through 2/13. *Schomburg Center, 515 Lenox Ave., at 135th St. (212-491-2206).*

On a Clear Day You Can See Forever—To kick off City Center's "Encores!" series, cutie Kristen Chenoweth will be trilling along with other theater veterans in a concert performance of Burton Lane and Alan Jay Lerner's 1965 musical. $25–$65. Thurs.–Sat. at 8, Sat at 2, Sun. at 6:30. 2/10–2/13. *City Center, 130 W. 55th St. (212-581-1212).*

Panache—Patronage lives! In Don Gordon's new play, a depressed, starving artist (Eric Pierpoint) is saved by an odd socialite (Lisa Pelikan). $25–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/10 opening. Through 3/26. *Players Theatre, 115 Macdougal St. (212-239-6200).*

Saturday Night—Encores! artistic director Kathleen Marshall directs Stephen Sondheim's first musical, a tale about a Flatbush native who craves success in the city. $61. Tues., Thurs., and Fri. at 8, Wed. at 2 and 7, Sat at 2 and 8, Sun. at 3. In previews for a 2/14 opening. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Splendora—Effeminate small-town outcast Timothy John Coldridge returns to a tiny Texas town to manage the local bookmobile and reintroduces himself as Miss Jessica Gatewood. The local pastor is shocked—and smitten. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 2/8 for a 2/17 opening. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

The Tale of the Allergist's Wife—Charles Busch's new play about the happy side effects of mid-life crises. Directed by Lynne Meadow. $50. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Previews begin 2/8

Photograph by Michal Daniel.

for a 2/29 opening. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

The Time of the Cuckoo—The classic romantic comedy about an American woman in Venice (Debra Monk) who finds love in a cute shopkeeper (Olek Krupa). By Arthur Laurents, author of *Home of the Brave, Invitation to the March,* and the books for *West Side Story* and *Gypsy.* $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 2/21 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Torch-Bearers—Faith Prince and Marian Seldes star in George Kelly's spoof of small-town theater. Directed by Dylan Baker. $15. Mon.–Sat. at 8, Sun. at 3. Previews begin 2/11 for a 2/23 opening. Through 3/4. *Greenwich House Theatre, 27 Barrow St. (212-541-8441).*

Triptych—In Richard Willet's comedy, two gay men break up and things get confusing. One starts dating a lady, the other meets a man who wants to turn him into a woman. $12. Previews begin 2/12 for a 2/21 opening. Through 3/18. *HomeGrown Theatre, 2628 Broadway, at 99th St. (212-229-7500).*

Two Sisters and a Piano—In Cuban playwright Nilo Cruz's new play, a romance novelist and her sister are locked under house arrest by Castro's administration. A piano-tuner and a sympathetic guard both endanger and enliven their home. Featuring Daphne Rubin-Vega (*Rent, Gum*). $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. In previews for a 2/15 opening. *The Public Theater, 425 Lafayette St. (212-239-6200).*

The Wild Party—The first of two new musicals with the same title (the next appears on Broadway in March), based on Joseph Moncure March's raucous Jazz Age poem about a soirée that ends in a police bust, is presented by the Manhattan Theatre Club. Book, music, and lyrics by Andrew Lippa. The cast features heartthrob Taye Diggs, his girlfriend Idina Menzel, Brian d'Arcy James, and Julia Murney. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 2/24 opening. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Now Playing

Ancestral Voices—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. This is a reading only, so most actors will have scripts firmly in hand. Now featuring Irene Worth. $45. Sun. at 7:30, Mon. at 8. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Bad Boy Nietzsche—Off–Off Broadway's patron devil, Richard Foreman, pays tribute to philosophy's favorite Antichrist, Friedrich Nietzsche, 100 years after the iconoclastic philosopher's death. $15. Tues., Thurs.–Sun. at 8. In previews for a 2/8 opening. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Bomb-itty of Errors—A funky-fresh "add-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8, Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Defending the Light—This new play by Ron Milner (*Checkmates, Don't Get Started*) is based on the high-profile 1846 trial of a black man who murdered a white man and his wife, mother-in-law, and baby. Directed by Jay Broad. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. *Tribeca Center for the Performing Arts, 199 Chambers St. (212-346-8500).*

Dinner With Friends—In their Connecticut home, Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

Dirty Blonde—The brash actress-author Claudia Shear (*Blown Sideways Through Life*) stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $12–$45. Tues.–Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

=Celebration—This isn't your father's vacation-slide show. Ethan Sandler traveled from the Times Square Disney Store through the Sweatshirt Capital of the World to Celebration, Florida. He tells his tale with AV samples recorded during his odyssey. $12. Tues.–Sat. at 8, Sun. at 7. *John Houseman Studio, 450 W. 42nd St. (212-592-4005).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. Simon: 1/17/00.) $45. Tues.–Sat. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Hundreds of Sisters & One Big Brother—In the one-woman show, HBO host Deborah Swisher describes what it was like to grow up in Synanon, the cultish California commune, with plenty of sisterly love under the shadow of the Man; directed by Elyse Singer. $25. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Harold Clurman Theatre, 412 W. 42nd St. (212-279-4200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$52.50. Mon., Tues., Fri. at 8, Wed. at 2:30, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Inappropriate—The Desisto School's musical teenagers return to Manhattan to show those fuddy-duddies over at *Rent* what youth sounds like today. $30–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Extended through 2/29. *Theatre Row Theatre, 424 W. 42nd St. (212-279-4200).*

King John—No more *Midsummer Night's Dream,* you say? Fine, then. Directed by Karin Coonrod, this neglected play by the Bard chronicles the king's contentious medieval reign. Presented by Theater for a New Audience. $10–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

The Merry Wives of Windsor—Pearl Theatre presents Shakespeare's giddy gals. $26–$33. Tues., Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 2/27. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Monster—Eek! Frank Hertle's comic mystery pits a small-town family against a very scary creature. $35. Wed.–Sat. at 8, Sun. at 3. Through 4/16. *Kaufman Theater, 534 W. 42nd St. (212-244-7529).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Previews
Amateur Hour

Ever wonder what Broadway vets think of those suburban productions of 'Our Town'? Find out when Faith Prince (center, in red), Marian Seldes (far left, in pink) and a cast of pros act like amateurs in a Drama Dept. production of George Kelly's 'The Torch-Bearers,' a 1922 spoof of a community-theater group—that's producing one of Kelly's own plays. Previews begin February 11. (See "Off Broadway.")

Photograph by Joan Marcus.

Our Place in Time—Clarence Thomas and the Cuban Missile Crisis! Six actors play 32 New Yorkers in Clare Coss's oral history of the past 50 years. $10–$35. Tues.–Sat. at 8, Sat and Sun. at 3. *Women's Project & Productions Theatre, 424 W. 55th St. (212-239-6200).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro, author of *I Love You, You're Perfect, Now Change,* about four meddling Italian-American grandparents. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$55; optional dinner 90 minutes before curtain. Mon. and Thurs.–Sat. at 8, Wed. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Small Potatoes—Small-town bureaucrats accidentally arrest Feds on trumped-up charges, then hustle to cover up their petty misdeeds in Bob Roger's comedy set in upstate New York. Martha Pinson directs. $37.50. Tues.–Fri. at 8, Sat. at 6:30 and 9, Sun. at 3. Through 2/20. *John Houseman Studio A, 450 W. 42nd St. (212-532-8887).*

Spermegga—Black-theater icon Clarice Taylor, known best as Bill Cosby's mother on *The Cosby Show,* presents a one-woman show about a girl who grows up. $25. Wed. at 3 and 8, Thurs. and Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 2/20. *Hudson Guild Theatre, 441 W. 26th St. (212-353-1176).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Teahouse of the August Moon—John Patrick's adaptation of the Vern Sneider novel, in which G.I.'s and Okinawans learn to kiss and make up. Presented by Pan Asian Repertory. $30–$45. Wed.–Sat. at 8, Sat. and Sun. at 2:30. Through 2/13. *Playhouse 91, 316 E. 91st St. (212-279-4200).*

Tir Na n'Og—A magical white horse enchants a poor Irish family in this modern folktale, presented by England's Travelling Light Theatre Company. $10–$25. Through 2/13. Call for schedule. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.,* then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with over 4,000 performances, it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. 2/8–20: Julie Kavner, Swoosie Kurtz, and Audra McDonald. 2/22–3/5: Mary Alice, Amy Irving, Rosie Perez. $45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

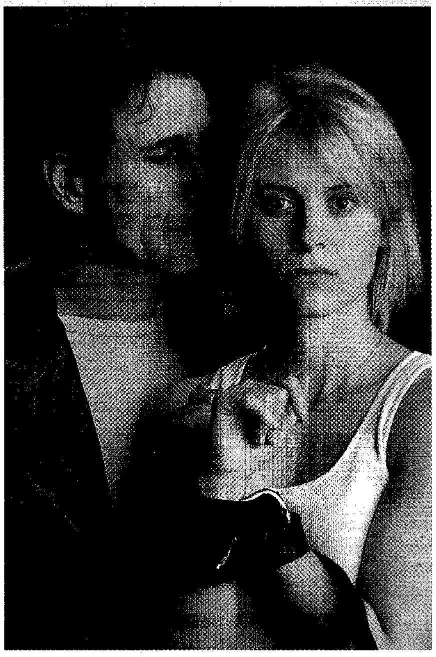
Voysey Inheritance—Harley Granville-Barker's 1905 classic returns, starring George Morforgen. $30. Tues.–Thurs. at 7, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 2/13. *Mint Theater, 311 W. 43rd St. (212-315-0231).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's Holy Sonnets? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Lisa Harrow. $35–$49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Union Square Theatre, 100 E. 17th St. (212-307-4100).

Previews

The Mop Squad

In Nancy Hasty's new drama 'The Director,' John Shea (pictured, with Tanya Clarke) plays a grizzled theater director working as a janitor. When a young woman convinces him to drop the mop and direct her play, he imposes his own brand of artistic discipline. In previews for a Feburary 15 opening. (See "Off Broadway.")



Off-Off Broadway

All's Well That Ends Well—Basement Flat Productions stages Shakespeare's silly romance. $12. Fri.–Sun. at 7:30. Through 2/27. *HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $25. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Edward II—Bertolt Brecht's tragedy. $15–$30. Wed.–Sat. at 8, Sun. at 3. Through 4/20. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Extreme Girl—Barbara Blackburn's comic monologues on sex, beauty, and the surprising similarities between trophy wives and the Mercedes-Benz. $15. Wed.–Sat. at 8. Through 2/27. *Curran Theater, 154 W. 29th St. (212-532-8887).*

The Garden of Hannah List—Michael McKeever's thriller, set in Nazi Germany. Presented by Hypothetical Theater. $15. Wed., Thurs., Sat., and Sun. at 7, Sat. at 2. Through 2/27. *14th St. Y, 343 E. 14th St. (212-642-8582).*

Hotel California/The Serpent's Sermon—The heart-rending cabaret story of a Belgian mercenary and his mime; Fri. at 10:30/An autobiographical performance about drugs, the eighties, and sitcoms by Ron Stroman; Sat. at 10:30. $12. Through 3/3. *St. Marks Theater, 94 St. Marks Pl. (212-777-6088).*

Inky—A new dark comedy by Elevator Repair Service co-founder Rinne Groff. $12. Thurs.–Sun. at 8. Through 2/12. *Altered Stages, 212 W. 29th St. (212-802-8007).*

The Memoirs of Glückel of Hameln—A music-theater adaptation of the earliest writing by a woman in the Yiddish language, with puppets! Created by Jenny Romaine, Adrienne Cooper, and Frank London. $15–$20. Thurs.–Sat. at 8, Sun. at 3. Through 2/13. *La MaMa E.T.C., 74A E. 4th St. (212-254-6468).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).*

Night Blooming Jasmine—In Israela Margalit's new play, an young Israeli Arab falls in love with a Jewish soldier. Jeremy Dobrish, who's typically accustomed to absurd comedies and musicals, directs the drama. $10–$15. 2/10–3/4. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

Night Vision—This new operatic Afro-Asian jazz piece by Fred Ho and Ruth Margraff presents a 2,000-year-old woman who becomes a pop star. $12–$15. Wed.–Sat. at 9. *HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).*

North Atlantic—The Wooster Group's no-holds-barred satire of the absurdities of the Cold War military stars Willem Dafoe and Kate Valk. $25–$30. Tues.–Sun. at 8. *Performing Garage, 33 Wooster St. (212-966-3651).*

Othello—An all-Asian-American production by the National Asian American Theatre Company. $12–$15. Tues.–Fri. at 7, Sat. at 2 and 7, Sun. at 2. Previews begin 2/11 for a 2/14 opening. Through 3/4. *Connelly Theater, 220 E. 4th St. (718-623-1672).*

The Sadness of Others: A Situation Comedy—Mike Taylor's new comedy features a videotherapist, a financial consultant, a journalist, and an extraordinarily honest parrot, all from "Dimension X." $15. Thurs.–Sun. at 7:30, Sun. at 3. Through 2/13. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

The Servant of Two Masters—In Carlo Goldoni's classic slapstick comedy of mistaken identities and silly romance, a foolish servant waits on a "man" who's not male. Wed.–Sat. at 8, Sun. at 3. Through 2/24. *Bouwerie Lane Theatre, 330 Bowery (212-677-0060).*

Sex—Mae West's scandalous 1926 play. $12. Tues.–Sat at 8, Sun. at 3. Through 2/14. *Gershwin Hotel, 7 E. 27th St. (212-439-8122).*

Sizwe Bansi Is Dead—Athol Fugard's anti-apartheid play. Directed by Fugard veteran Thomas Bullard. $10–$15. Thurs.–Sun. at 8. *78th Street Theatre Lab, 236 W. 78th St. (212-873-9050).*

To Kiss the Cheek of the Moon—Yolanda Rodrigez's drama about a family of Puerto Rican immigrants who move to New York in 1962 only to find that the father is dying of a disease caused by American military occupation. $10. Thurs.–Sat. at 8:30, Sun. at 3. 2/12–3/5. *Theatre for the New City, 155 First Ave. (212-279-4200).*

Voices From the Edge 3.0—New Perspectives Theatre's festival of African-American drama, featuring works by L. Trey Wilson and Sharon Hope. $10. 2/9–2/19. Call for schedule. *New Perspectives Theatre, 750 Eighth Ave., at 46th St. (212-730-2030).*

Photograph by Joan Marcus.

art

Jeanne Dunning...Bruegel to Rubens..."The End"

Galleries

Solos

Madison Avenue and Vicinity

Max Ernst—Paintings and collages spanning five decades, from the artist's earliest forays into Surrealism in the twenties to his late work of the seventies; through 2/26. Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Guy Pene du Bois—Drawings made over the first four decades of the twentieth century that illustrate the artist's evolution toward a modernist aesthetic; through 3/4. Graham, 1014 Madison Ave. (212-535-5767).

Ron Schwerin—Large-scale figure paintings, small portraits, and studies; through 2/29. Stone, 113 E. 90th St. (212-987-4997).

Theodoros Stamos—A survey of paintings and works on paper from the late forties through the eighties by the abstract expressionist (1922–1997); through 2/26. Kouros, 23 E. 73rd St. (212-288-5888).

Josef Sudek/Arthur Carter—Pigment prints of landscapes, figures, and still-life by the Czech photographer/Geometric abstract sculptures inspired by music. Through 2/26. Slander-O'Reilly, 20 E. 79th St. (212-879-6606).

Jack Tworkov—A survey of paintings and drawings from the forties through the sixties showing the artist's transition from figurative work to abstract expressionism; through 2/26. Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Frantisek Vobecky—Surrealist-influenced photomontages made between 1935 and 1938 by the Czech artist (1902–1991); through 2/26. Ubu, 16 E. 78th St. (212-794-4444).

Connie Walsh—Three video works that depict the artist performing various tasks; through 3/11. Sculpture Center, 167 E. 69th St. (212-879-3500).

57th Street Area

Carmen Calvo—Blown-up prints of vintage photographs, objects and collages, and tableaux composed of numerous line drawings, installed to suggest a kind of fragmented diary; through 2/19. Barquet, 41 E. 57th St. (212-644-9090).

James Coleman—A new project, *Photograph,* that consists of multiple projections of slides and a narrative voice-over, and a film; through 2/19. Goodman, 24 W. 57th St. (212-977-7160).

Philip Evergood—Paintings, drawings, and prints from the early thirties through the mid-sixties; through 2/26. ACA, 41 E. 57th St. (212-644-8300).

John Ferren—Abstract paintings and drawings made during the American artist's two stays in Paris, in 1929 and from 1931 to 1938; through 2/12. Perlow, 41 E. 57th St. (212-644-7171).

Janet Fish—New paintings of still-life arrangements; through 3/4. DC Moore, 724 Fifth Ave. (212-246-2205).

Helen Frankenthaler—Paintings and works on paper from 1960 to 1989 on loan from private collections; through 3/11. Ameringer Howard, 41 E. 57th St. (212-935-1110).

Morris Graves—Cast-bronze sculptures made in 1961 that support viewers shaped like windows or portholes containing layers of Venetian glass, minerals, brass filings, and other materials; through 2/12. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Julie Hedrick—New abstract paintings; through 3/4. Haime, 41 E. 57th St. (212-888-3550).

David Kroll—Paintings that depict isolated objects, such as a vase or fruits, against sepia-toned landscapes; through 2/26. Littlejohn, 41 E. 57th St. (212-980-2323).

Donald Lipski—New sculpture that continues the artist's investigation of the ready-made and the surreal; through 3/4. Lelong, 20 W. 57th St. (212-315-0470).

Pablo Picasso—Works dating from the late twenties to the seventies on the theme of the artist and his model; through 3/11. Krugier, 41 E. 57th St. (212-755-7288).

Jackson Pollock—Drawings on colored construction paper made between 1942 and 1956; through 2/26. Washburn, 20 W. 57th St. (212-397-6780).

Edward Ruscha—Drawings and prints dating from the sixties to the present; through 2/29. Sheehan, 20 W. 57th St. (212-489-3331).

Robert Smithson—Freehand, linear ink drawings and collages from 1962–63; through 3/4. Cohan, 41 W. 57th St. (212-755-7171).

Hans van Bentem—Large-scale ceramic figures inspired by Japanese comics and animated films; through 3/4. Clark, 24 W. 57th St. (212-246-2205).

SoHo and TriBeCa

Mark Asterlind—Abstract paintings from the past eight years; through 3/1. Kelly, 591 Broadway (212-226-1660).

Nancy Azara—New monumental carved and painted wood sculptures; through 2/19. Donahue/Sosinski, 560 Broadway (212-226-1111).

Photography

Whose Blob Is It Anyway?

The precedents for Jeanne Dunning's work run the gamut—from the Surrealist images of Raoul Ubac and Man Ray to the transformative self-portraits of Claude Cahun, Ana Mendieta, and Cindy Sherman (though Dunning only occasionally appears in her photographs). Since the late eighties, Dunning's themes have included the backs of various women's heads, nude women covered with a vomitlike slime (and one woman posed as though sleeping in a puddle of it) or decorated like ice-cream sundaes, and fruits and vegetables that bear an uncanny resemblance to body parts. But Dunning's quirky wit and interest in conflating opposites have rarely come together as seamlessly as in her latest photographs and videos (on view at Feigen Contemporary, 535 West 20th Street; through March 4), most of which show women interacting with a large amorphous sac. In some pictures, the blob (Dunning's term for it) is a cozy, pillowlike mass; in others, it protrudes from its host like a monstrously swollen tumor. "I really do think this thing works well as something to make art with," Dunning says. "You can see it in a lot of different ways. It's a body without a structure—the substance of the body without anything that defines it." It is an unparalleled prop for exploring relationships, Dunning adds. "In some images it seems like she's pinned underneath, and in others she's pushing it away like she's revolted." But as much as Dunning appreciates humor—and she doesn't deny a connection of sorts between the blob and William Wegman's use of his weimaraners as the focal point of humor—she doesn't like obvious references. "It's not so much *the* blob as *a* blob," Dunning says carefully. "The blob sounds like a horror film." Nor will she reveal its mechanics. "If I told you, you couldn't help but think about what it is." **EDITH NEWHALL**

Cecily Brown—New large-scale paintings of fragmented figures; through 2/19. Gagosian, 136 Wooster St. (212-228-2828).

Sue de Beer and Laura Parnes/Momoyo Torimitsu—*Heidi 2,* an installation and mini-feature film that is an unauthorized sequel to Mike Kelley and Paul McCarthy's *Heidi*/An abstract topiary garden. Through 2/19. Deitch Projects, 76 Grand St. (212-343-7300).

Valentina DuBasky—New paintings and monotypes that explore the reciprocal relationship between nature and the urban environment; through 3/4. Pelavin, 13 Jay St. (212-925-9424).

Marcel Duchamp and Man Ray—Selected works by the two artists that reflect their long friendship and shared interests in chess, optics, African sculpture, and the photographic recording of their mutual friends; through 3/4. Kelly, 43 Mercer St. (212-343-2405).

Carol Hepper—New sculpture constructed from fish skin; through 3/4. Taylor, 470 Broome St. (212-966-9059).

Barbara Kulicke—Black-and-white ink drawings of amaryllis; through 2/26. Bromm, 90 W. Broadway (212-732-6196).

Jim Lambie—An installation in which the artist has used glossy black vinyl tape to highlight the idiosyncrasies of the gallery's floors; through 2/26. Kern, 558 Broadway (212-965-1706).

Donald Lipski—Two series of works, "Passing Time" and "Building Steam," from the first half of the eighties that typify his practice of combining found objects in unexpected ways; through 2/26. Gibson, 568 Broadway (212-925-1192).

Mark Bennett—Large-scale photomontages that depict idyllic scenes of the fifties and sixties and focus on a fictitious "Barbara" character and her fondness for Ford automobiles; through 3/11. Kent, 67 Prince St. (212-966-4500).

Issey Miyake—A survey of the clothing designer's work from the past 30 years; through 2/29. Ace, 275 Hudson St. (212-255-5599).

Leroy Person—Carved and painted wood furniture and tableaux and drawings on cardboard by the self-taught artist (1907–1985), who lived in rural eastern North Carolina; through 2/19. Ross, 568 Broadway (212-343-2161).

Carolee Schneemann—A recent work titled *Vespers* that integrates slides, found objects, and six channels of projected video; through 2/26. Harvey, 537 Broadway (212-925-7651).

Alan Siegel/George Deem—Monumental chairs and couches created from trees near the artist's home/Paintings based on paintings by Vermeer that invite the viewer to closely examine the Dutch master's rooms. Through 2/16. Hoffman, 429 W. Broadway (212-966-6676).

Jude Tallichet—A sandblasted, eleven-foot-high plastic sculpture of two conjoined models of the Empire State Building accompanied by tapes of music composed and performed by the artist; through 3/11. Meltzer's onView . . . , 588 Broadway (212-343-8256).

Mac Wells—Abstract paintings on shaped canvases from 1963–1966; through 3/4. Algus, 25 Thompson St. (212-966-1758).

H. C. Westermann—Sculptures, drawings, and prints of the "Death Ship," a recurring image in the artist's work from 1946 until his death in 1981 that reflects the impact of his experiences at sea during World War II; through 2/26. Lennon, Weinberg, 560 Broadway (212-941-0012).

Chelsea

Michael Ashkin/Kirsten Mosher—A video installation and an artist's book titled *Garden State* with a related edition of photographs/Paintings of simulated landscapes. Through 3/4. Rosen, 525 W. 24th St. (212-627-6000).

Matt Bakkom—*The Intimacy Machine,* a box into which viewers can walk and experience intimacy through a cinematic event; through 2/15. RareArt, 435 W. 14th St. (212-645-5591).

Harry Bertoia—Sculptures the artist and furniture designer referred to as his "sounding sculptures," hand-welded from beryllium copper into forms suggesting cattails, weeping willows, or dense thickets; through 2/26. Miller, 526 W. 26th St. (212-366-4774).

Fabian Burgos—Recent paintings inspired by light particles and waves and optical-art paintings of the sixties; through 3/8. Nosei, 530 W. 22nd St. (212-741-8695).

Greg Drasler—New paintings; through 3/18. Generous Miracles, 529 W. 20th St. (212-352-2858).

Jeanne Dunning—Recent performative videos that show the artist interacting with a large amorphous "blob" form; through 3/4. Feigen Contemporary, 535 W. 20th St. (212-929-0500)).

Stephen Ellis—Recent abstract paintings; through 3/11. Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Jeff Elrod—New computer-generated paintings and wall works; through 2/26. Hearn, 530 W. 22nd St. (212-727-7366).

Scott Grodesky—New paintings that depict floating forms in reverse perspective; through 2/15. Baumgartner, 418 W. 15th St. (212-633-2276).

Robert Grosvenor—A new large-scale sculpture; through 3/4. Cooper, 534 W. 21st St. (212-255-1105).

Don Hazlitt—Recent abstract paintings; through 2/19. Zarre, 515 W. 22nd St. (212-255-0202).

Perry Hoberman—Two large-scale interactive multimedia installations; through 2/19. Postmasters, 459 W. 19th St. (212-727-3323).

Mary Jones—Paintings that combine spatial illusion, flower forms, and bright color; through 2/19. Coploff, 526 W. 26th St. (212-741-1149).

Beom Kim/Nicholas Micros—A video installation/A monumental equestrian sculpture of plaster, steel, fabric, and recycled plaster casts. Through 2/24. Trans Hudson, 416 W. 13th St. (212-242-3232).

Sylvia Plimack Mangold—New paintings and watercolors of two motifs, the maple tree and the pin oak; through 3/4. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Sally Ross—Paintings of imaginary objects and landscapes; through 3/11. Audiello, 526 W. 26th St. (212-675-9082).

Mike Sale—New works by the English artist that incorporate and take inspiration from such nontraditional art objects as a homeless man's cart; through 2/19. LaBoulbenne, 504 W. 22nd St. (212-462-4111).

Sam Taylor-Wood—An installation of seven sixteen-millimeter film projections that depict a small party filmed simultaneously by seven cameras, and a series of recent photographs; through 2/26. Marks, 523 W. 24th St. (212-242-0200).

Patrick Wilson/Amy Yoes—Geometric abstract paintings/Paintings that borrow design motifs from different eras. Through 2/26. Stux, 529 W. 20th St. (212-352-1600).

Betty Woodman—A 40-year retrospective of the artist's works in clay, bronze, and paper; through 2/12. Protetch, 511 W. 22nd St. (212-633-6999).

Group Shows

Madison Avenue and Vicinity

Davis & Langdale—231 E. 60th St. (212-838-0333). Paintings, drawings, and watercolors that have appeared in *The New Yorker* over the past 75 years, by Bemelmans, Booth, Chast, Feiffer, Hokinson, Saxon, others; through 2/26.

Graham—1014 Madison Ave. (212-535-5767). Works by sixteen contemporary British ceramists; through 2/19.

Hunter College—Leubsdorf Gallery, 68th St. and Lexington Ave. (212-772-4991), Mon.–Sat. 1–6. "Deep Field Painting," works by Ascheim, Biggs, Ellis, Mogensen, Ohlson, Zinsser, others; through 3/18.

Knoedler—19 E. 70th St. (212-794-0550). "Pasted Pictures: Collages and Abstraction in the 20th Century," with works by Arp, Cornell, Johns, Matisse, Pollock, Ryan, Schwitters, others; through 3/11.

Moeller—167 E. 73rd St. (212-988-4500). "Cross-Currents in Modern Art: A Tribute to Peter Selz," paintings, drawings, and sculpture by 39 artists whose works have been of particular interest to the art historian, among them Beckmann, Conner, Feininger, Golub, Kahn, Lebrun, McLaughlin, Rickey; through 3/3.

57th Street Area

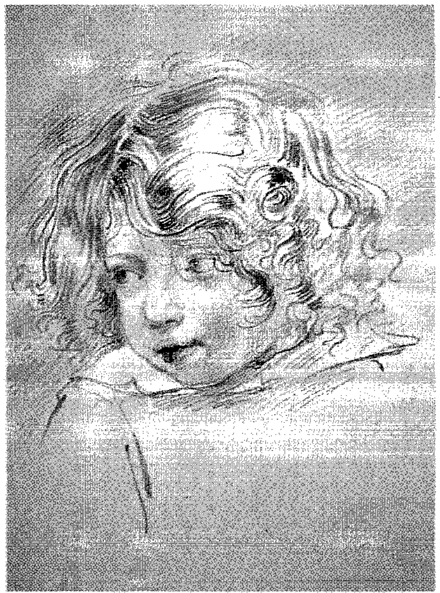
Babcock—724 Fifth Ave. (212-767-1852). "Aspects of White," paintings, sculpture, and works on paper made with white materials, by Ajay, Grausman, Lipton, McLaughlin, Nevelson, Pavia, Ryman, Segal, others; through 3/31.

Marlborough—40 W. 57th St. (212-541-4900). One hundred drawings from the years 1817 through 1998, by Auerbach, Degas, Delacroix, Klimt, Pollock, Rivers, others; encaustic paintings by Martin Kline; through 2/19.

PaineWebber—42nd St. and Fifth Ave. (212-713-2885), Mon.–Fri. 8–6. "Beyond Appearances: Images in Science at the Millennium," an exhibition of scientific and medical illustration from the Middle Ages to the late nineteenth century; through 3/31.

Rosenfeld—24 W. 57th St. (212-247-0082). African-American masterworks by Alston, Delaney, Hayden, Lawrence, Pippin, B. Saar, Thompson, Tanner, others; through 3/4.

St. Etienne—24 W. 57th St. (212-245-6734). Works by European self-taught artists, among them Bois-Vives, Gill, Nedjar, Wilson, Wölfli; through 3/11.



On View **"From Bruegel to Rubens: Netherlandish and Flemish Drawings" gathers some 100 northern European master drawings dating from the Gothic through the Flemish Baroque periods from the Morgan Library's collections (above, Jan Cossiers's *Portrait of the Artist's Son Guilliellemus*), most of them acquired by J. Pierpont Morgan in 1910 from the English collector Charles Fairfax Murray. At the Morgan Library, 29 East 36th Street; February 11 through April 30.**

Photograph courtesy of the Morgan Library.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "Manly," works by nineteen artists that look at the current state of masculinity, 2/5–4/1; window installation by Nancy Klotz, 2/5–4/1; audio/elevator project by Phillipe Deshaies; "Animal, Vegetable, Video: Memories of Manhattan From a Millennium Ago," project by artist in residence Sam Easterson, through 2/26.

Artists Space—38 Greene St. (212-226-3970). "Deterritorialization of Process," works by Abbott, Irving, Johansen, Krone, Lesperance, Min, Mittleman; through 3/25.

Brownstone—39 Wooster St. (212-334-3455). "Burglar," works that were selected from the studios of fifteen artists when they were not present; through 2/19.

Dorsky—379 W. Broadway (212-966-6170). Abstract paintings by Anuszkiewicz, Crawford, Dona, Marcaccio, Reed, Rockburne; through 3/4.

Exit Art—548 Broadway (212-966-7745). "The End: An Independent Vision of Contemporary Culture, 1982–2000," an exhibition surveying Exit Art's eighteen-year history; through 4/1.

Marcus—578 Broadway (212-226-3200). "Mood," with paintings by Heindl, Huebler, Hudson, Levy, More; through 2/26.

Chelsea

Cheim & Read—521 W. 23rd St. (212-242-7727). "Couples," works that address the condition of coupledom by Arbus, Billingham, Bourgeois, Clark, Currin, Guston, Holzer, Nauman, Neel, Prince, others; through 3/4.

Clementine—526 W. 26th St. (212-243-5937). "Space Invaders," works that explore the meaning of space by DeMar, Evans, Langsam, Spence, Schild; through 2/19.

Golden—526 W. 26th St. (212-727-8304). "Against an Infinite Horizon," with works by Corey, Han, Jaff, Kalymnios, Wolf; through 2/19.

Grimm—505 W. 28th St. (212-564-7762). Abstract paintings on paper by Diamond, McConaughy, Meyer, Parlato, Petersen; through 2/19.

Ricco/Maresca—529 W. 20th St. (212-627-4819). "The Intuitive Eye: Selections From the Mendelsohn Collection," works by self-taught artists Darger, Dial, Doyle, Hawkins, McCarthy, Von Bruenchenhein, others; "Artist/Object," still-life photographs by Akin & Ludwig, Means, Martone, Russek; through 2/19.

Schoormans—508 W. 26th St. (212-243-3159). "Lux," works by Flavin, Katz, Newton, Richter, Sugimoto, others; through 2/19.

White Box—601 W. 26th St. (212-727-0767). "Translation/Seduction/Displacement," works by contemporary artists from southern Africa; through 4/1.

Other

Bodell—13 E. 7th St. (212-477-1820). "Facts + Figures," works by ten artists that involve language, calculation, and various techniques of measuring, marking, and organizing; through 2/27.

Photography

Americas Society—680 Park Ave. (212-249-8950). "Picturing Guatemala: Images From the CIRMA Photography Archive, 1870–1997," the first exhibition to explore the history of photography in Guatemala, including, among other works, a photographic album by Eadweard Muybridge from 1875 and images by the nineteenth-century ethnographic photographers Emilio Herruger and Alberto Valdeavellano; through 4/16.

Guy Boas—Photographs of celebrities; through 2/26. Deitch, 76 Grand St. (212-343-7300).

Carl Chiarenza—Photographs of collages and montages fabricated by the artist in his studio; through 2/26. Klotz, 22 E. 72nd St. (212-327-2211).

Giacomo Costa/Walker Evans—Large-scale panoramic photographs created entirely within a computer that depict barren landscapes supporting huge monoliths/Vintage photographs. Through 2/26. Miller, 20 W. 57th St. (212-397-3930).

Fred Cray—Color self-portraits; through 3/4. Anderson, 453 W. 17th St. (212-463-0970).

Cy DeCosse—Recent photographs of rare flowers; through 3/11. Stevenson, 338 W. 23rd St. (212-580-8169).

Todd Eberle—Photographs of computers taken at the Computer History Museum at NASA's Ames Base near Palo Alto, California; through 2/26. Miller, 526 W. 26th St. (212-366-4774).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

James Fee—New photographs of nude female figures printed from negatives that have been solarized, spliced, and otherwise manipulated; through 2/19. Richardson, 560 Broadway (212-343-1255).

Martine Franck—Documentary photographs taken in China, France, Japan, the U.S., and other countries; through 3/4. Greenberg, 120 Wooster St. (212-334-0010).

William Gedney—Photographs taken during trips to eastern Kentucky in 1864 and 1972 that describe the daily life of one family; through 3/4. 292, 120 Wooster St. (212-431-0292).

Luis Gonzalez Palma—Photographic portraits of Guatemalans; through 2/26. Throckmorton, 153 E. 61st St. (212-223-1059).

Horst—Portraits, interiors, and fashion work by the German photographer (1906–1999), who spent much of his career shooting for Condé Nast publications, beginning with *Vogue* in 1932; through 3/4. Staley-Wise, 560 Broadway (212-966-6223).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Propaganda and Dreams: Photographing the 1930s in the USSR and US." A comparison of Farm Security Administration photography created in the U.S. and Socialist Realist pictures produced in the USSR; through 2/13.

Annie Leibovitz—Large-scale photographs of female nudes; through 3/4. Houk, 745 Fifth Ave. (212-750-7070).

Louise Lawler—New photographs of Andy Warhol's helium-filled "Silver Cloud" pillows and works by Jeff Koons, Robert Gober, and other contemporary artists; through 3/4. Metro Pictures, 519 W. 24th St. (212-206-7100).

Robert Lyons—Photographs that examine the 1994 genocide in Rwanda through confrontational portraits of the killers and victims; through 2/19. Winston Wächter, 39 E. 78th St. (212-327-2526).

Fred W. McDarrah—Photographs of New York's Beat scene taken in and around Greenwich Village in the fifties and sixties; through 2/27. Great Modern Pictures, 17 W. 24th St. (212-242-2581).

Duane Michals—A survey of the photographer's work from the late sixties to the present, comprising recent images influenced by the paintings of Balthus, classic sequences from the late sixties, photographs with hand-lettered text, unusual portraits of artists, and works from such series as "Salute Walt Whitman" and "Questions Without Answers"; through 3/4. Pace/MacGill, 32 E. 57th St. (212-759-7999).

Morthland—225 Tenth Ave. (212-242-7767). "Mirror With a Memory: The Art of the Daguerreotype," an exhibition of mid-nineteenth-century daguerreotypes, ambrotypes, and tintypes organized by Jerry Spagnoli; through 3/18.

Daniela Rossell—Recent photographs of the artist's family and friends in Mexico City and Manhattan that show them amid the trappings of their affluence; through 2/19. Greene Naftali, 526 W. 26th St. (212-463-7770).

Eric Schaal—Vintage press shots of Salvador's *Dream of Venus* pavilion for the 1939 New York World's Fair; through 3/4. Van der Donk, 601 W. 26th St. (212-691-5973).

Gary Schneider—"Specimen Drawings," large prints made from microscope slides; through 4/22. Barefoot, 580 Broadway (212-625-8899).

Paul Seawright—Photographs of uninhabited spaces that lie on the edges of urban areas throughout Europe; through 2/19. Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

David Seidner—Painterly images of orchids that comprise the late photographer's final series; through 3/4. Morris, 465 W. 23rd St. (212-727-2752).

Aaron Siskind—Images of peeling paint, corroded surfaces, graffiti, and rock formations that represent the late photographer's explorations of abstraction; through 3/18. Mann, 210 Eleventh Ave. (212-989-7600).

David Stephenson/Tod Hido—Color photographs of domes and cupolas taken in Europe and Turkey and black-and-white images of stars in the night sky above Tasmania, Australia, where the artist lives/Twilight scenes of suburban homes and streets. Through 2/26. Saul, 560 Broadway (212-431-0747).

Wessel + O'Connor—242 W. 26th St. (212-242-8811). Photographs of men, by Aschman, Bruce of Los Angeles, Mapplethorpe, Muybridge, Walls, Yang, others; through 2/20.

Museums

American Craft Museum—"Defining Craft 1: Collecting for the New Millennium." A selection of works from the museum's permanent collection and works that have been promised as gifts; 2/9–5/7. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Capturing Time: The New York Times Capsule." An exhibition presented in collaboration with the New York *Times* that features nearly 50 design proposals received in a *New York Times Magazine* competition; through 3/26. . . . "Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. . . . "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An exhibition of 300 to 500 live, free-flying butterflies from Central, South, and North America housed in a vivarium that approximates the butterflies' natural habitat; through 2/28. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children (admission to "The Butterfly Conservatory" is by timed entry; tickets, which can be reserved in advance and include museum admission, are $14 adults, $8.50 children).

Asia Society at Midtown—"Spiritual Perfection: Religious Sculpture of South and Southeast Asia." Sculpture from the Mr. and Mrs. John D. Rockefeller III Collection of the Asia Society; through 4/1. 502 Park Ave., at 59th St. (212-288-6400), Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

Bard Graduate Center for Studies in the Decorative Arts—"E. W. Godwin: Aesthetic Movement Architect and Designer." Architectural drawings, designs for decorative arts, textiles, ceramics, wallpaper, and other works by the nineteenth-century British designer; through 2/27. 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Amnesia." Works by sixteen artists from South America who explore themes of memory, loss, desire, mortality, and the temporal nature of the body; through 2/27. . . . "Recent Acquisitions From the Permanent Collection." Works by contemporary artists of African, Asian, and Latin American ancestry; through 2/27. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Artists Books." Fifty books made in the nineties by Brooklyn-based artists, among them Louise Bourgeois, Doug Beube, and Janet Zweig; through 4/16. . . . "Carved Memories: Tombstones of the Russian Jewish Pale, Photographs by David Goberman." Images of Jewish tombstones in Russia taken over a period of 75 years; through 4/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Photograph courtesy of Exit Art/The First World.

Dia Center for the Arts—"Robert Irwin: *Excursus: Homage to the Square*"; through 4/2. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/5. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"The Body of the Line: Eisenstein's Drawings." The first U.S. museum exhibition of drawings by the groundbreaking Russian filmmaker (1898–1948); through 3/18. . . . "*Together Now* by Nic Hess." A site-specific installation that combines drawing and a two-dimensional structure built of adhesive tape by Nic Hess, a Swiss artist; through 2/26. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors (admission free on Dec.19, 1999); children under 10 not admitted.

Grey Art Gallery—"Sheer Realities: Power and Clothing in the Nineteenth-Century Philippines." Clothing, accessories, paintings, lithographs, drawings, and photographs that reflect the external and indigenous cultural influences in the Philippines over the past century; 2/16–4/22.100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5: $2.50 suggested donation.

Solomon R. Guggenheim Museum—"The Worlds of Nam June Paik." The first American retrospective of the Korean-born multimedia artist since 1982, including sculptures, installations, videotapes, and projects for television; 2/11–4/26. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Jewish Museum—"Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30. . . . 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Walker Evans." A retrospective of the American photographer (1903–1975) comprising some 175 vintage prints from public and private collections throughout the U.S. and Canada as well as from the photographer's archive, which was acquired by the Metropolitan in 1994; through 5/14. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Northern Drawings of the 15th and 16th Centuries in the Robert Lehman Collection." French, German, and Netherlandish drawings and illuminations; through 5/21. . . . "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages." An international loan exhibition of carved-wood and stone works by the German sculptor (1460–1531); 2/10–5/14. . . . "Ancient Faces: Mummy Portraits From Roman Egypt." Painted panel portraits made in Egypt from the first to third century A.D.; 2/15–5/7. . . . "The World of Scholars' Rocks: Gardens, Studios, and Paintings." More than 30 scholars' rocks from the collection of the Richard Rosenblum family; through 8/20. . . . "Korean Ceramics From the Museum of Oriental Ceramics, Osaka." Forty-eight ceramic works dating from the twelfth to the nineteenth century; through 6/4. . . . "Rock Style." An exhibition exploring the influence of rock stars on fashion, featuring attire lent by rock artists and drawn from the collections of the Met's Costume Institute and the Rock and Roll Hall of Fame and Museum in Cleveland; through 3/19. . . . "Only the Best: Masterpieces of the Calouste Gulbenkian Museum, Lisbon." Works collected by the oil-industry pioneer and philanthropist Calouste Sarkis Gulbenkian (1869–1955) on loan from the Calouste Gulbenkian Museum, including European paintings ranging from the Renaissance to Impressionism, Egyptian sculpture, Roman medals, Islamic ceramics and textiles, illuminated manuscripts, eighteenth-century French furniture and silver, and objects by Lalique; through 2/27. . . . "Sean Scully." A selection of recent watercolors, pastels, and photographs by the American artist; through 3/12. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still-life by twentieth-century Caribbean, Central American, and South American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; 2/10–5/21. . . . "Franco Mondini Ruíz: *Mexic.*" A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; 2/10–5/21.1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Modern Starts: Places." Interpretations of site, both real and imagined, in paintings, sculpture, photographs, furniture, and objects, with works by Paul Cézanne, Maria Fernanda Cardoso, Paul Gauguin, Henri Matisse, Georges-Pierre Seurat, and others; through 3/14. . . . "Modern Starts: Things." An exhibition exploring the presentation and representation of ordinary and extraordinary objects, with works by Constantin Brancusi, Marcel Duchamp, Michael Craig-Martin, and others; through 3/14. . . . "Projects 69: Julia Jacquette." Paper cups, plates, and napkins designed for MOMA's Café/Etc., a new space in the museum's lower level that combines multimedia projects, a bookstore, and a café; through 3/21. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"This Land Is Your Land: The Life and Legacy of Woody Guthrie." An exhibition chronicling the life of the folksinger; through 4/23. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. . . . "Forgotten Gateway: The Abandoned Buildings of Ellis Island." A journey through Ellis Island's past and present through the photographs of Larry Racioppo and Shirley Burden; through 2/13. . . . "Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"The Corset: Fashioning the Body." Corsets from the sixteenth century to the present, as well as corset-inspired fashions, archival photographs, posters, books, caricatures, and advertisements that document the evolution of corsetry; through 4/22. . . . "Girlfriend! The Barbie Sessions by David Levinthal." Forty large-format Polaroid photographs of the doll that return her to her fashion-model roots; through 4/15. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

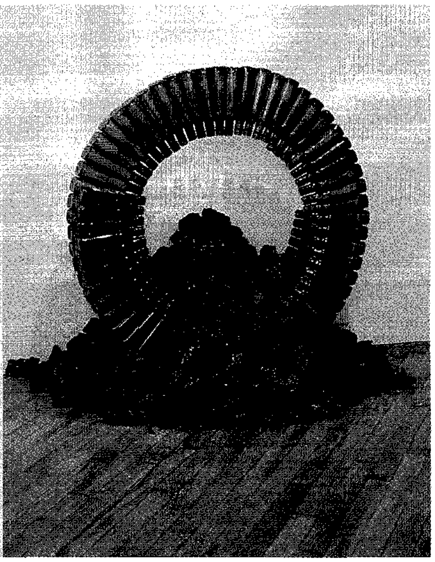
National Academy of Design and School of Fine Arts—"175th Annual Exhibition." America's oldest continuously held juried art competition, featuring paintings, sculpture, watercolors, and prints by more than 160 artists; 2/9–3/26. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri.10–6; $8, 4.50 students and seniors.

New Museum of Contemporary Art—"Cildo Meireles." The first retrospective of the work of the internationally known Brazilian artist, including room-scale installations and walk-through environments, sculptures, and drawings spanning thirty years; through 3/5. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. from 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"New York on the Brink! The Fiscal Crisis of the 1970s." Documentary photographs, newspaper headlines, political cartoons, and objects relating to New York's notorious fiscal crisis; through 5/7. . . . "John James

Retrospective Memory Lane

Exit Art has decided to mark its eighteenth birthday doing something utterly uncharacteristic—resting on its laurels. "The End: An Independent Vision of Contemporary Culture, 1982–2000" culls works (pictured, installation by David Hammons) from more than 90 of the nonprofit space's projects as well as documentation of those shows in artist correspondence, project plans, photographs, videos, and the invitations and posters created for each. At Exit Art/The First World, 548 Broadway, near Spring Street; through April 1.



Audubon: The Birds of Winter." Fifteen original watercolor paintings by the naturalist (1785–1851) depicting birds that can be found in New York during the winter months; through 4/30. . . . "The Italians in New York: Five Centuries of Struggle and Achievement." Clothing, objects, letters, photographs, and other materials documenting the lives of Italians in New York; through 2/20. . . . "$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

New York Public Library—"Seeing Is Believing: 700 Years of Scientific and Medical Illustration." Works drawn from all of the library's research centers, augmented by items on loan from the New York Academy of Medicine and other collections, ranging from medieval renderings of the universe to the first photograph of the moon; through 2/19. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"Juan Sánchez Ricanstructions: Paintings of the Nineties." An exhibition of Sánchez's paintings curated by his students at the Robert F. Wagner Jr. Secondary School for Arts and Technology; through 2/13. . . . The Promise of Photography: Selected Works From the DG Bank Collection." 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"From Bruegel to Rubens: Netherlandish and Flemish Drawings." Northern European master drawings spanning the Gothic through the Flemish Baroque periods from the Morgan Library's collection, and a selection of works by artists working in the tradition of Van Eyck and Van der Goes; 2/11–4/30. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum's permanent collection and from private collections and public institutions around the world; through 2/13. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Correspondences: Isamu Noguchi and Ellsworth Kelly." Sculptures and drawings by both from the Whitney Museum's permanent collection; through 4/7. . . . "Lee Boroson: Underpass." A large-scale sculpture made from translucent blue and white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; through 3/17. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Christie's East—219 E. 67th St. (212-606-0430). 2/15 at 1: "Impressionist and 20th-Century Art." On view from 2/10.

Doyle—175 E. 87th St. (212-427-2730). 2/9 at 10: "Belle Epoque: 19th and 20th Century Decorative Arts." On view from 2/5. 2/15 at 1: "Dogs and Cats in Art." On view from 2/12.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 2/9 at 10:15 and 2: "19th Century Paintings." On view from 2/4.

Swann Galleries—104 E. 25th St. (212-254-4710). 2/10 at 10:30: "Autographs." On view from 2/5. 2/14 at 2:30: "Important 19th and 20th Century Photographs." On view from 2/10.

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YOU'VE JUST MISSED THE FIRST SIGN OF BREAST CANCER IF YOU DIDN'T SEE THE SMALL DOT IN THE UPPER LEFT HAND CORNER. Because it can start that small inside your breast. That's why a yearly mammogram is a must, especially if you're over 50. Doctors agree that the older you get, the higher the risk of breast cancer. But early detection increases your chance of successful treatment. While you may have missed the first sign of breast cancer, a mammogram won't. For more information, please call the American Cancer Society at **1-800-ACS-2345**.

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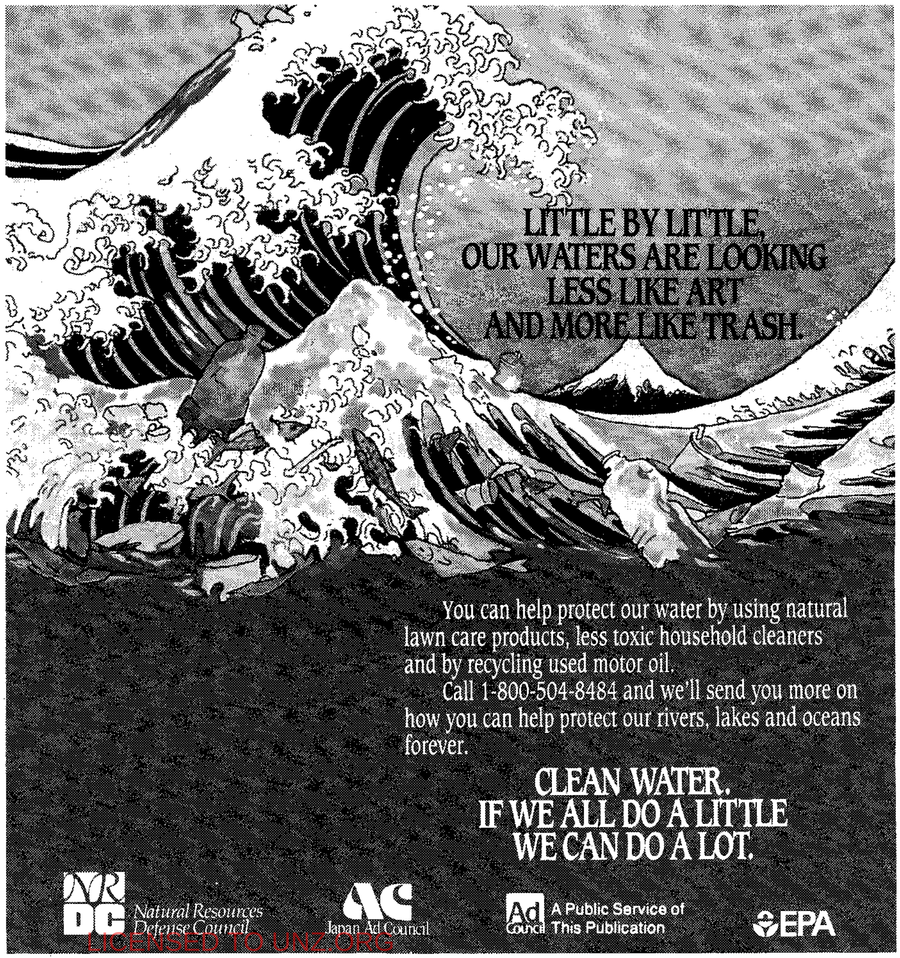
AMERICAN CANCER SOCIETY



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EPA

restaurants

Liquid Lunch...Romantic Antics...Ciao Down

Manhattan

Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (212-966-4900). (M–E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm, an excellent seasonal antipasto, and classic renditions of such Italian standards as pasta, veal chop, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St. (212-227-7074). (M) AE, CB, DC, DS, MC, V.*

Hudson River Club—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

Laight Street and Dylan Lounge—White tapestries and blue lighting lend this coolly contemporary TriBeCa space a marine feel, which makes perfect sense in a seafood restaurant with an extensive raw bar. Choose among Nantucket lobster salad, ginger-octopus salad, and grilled whole snapper with pistou, or if you're still working up an appetite, have a cocktail in the adjacent Dylan Lounge. *62 Laight St. (212-334-2274). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

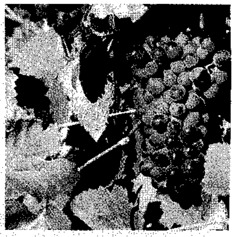
Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming

Happening
French Connection



Each fall, winemakers and wine lovers (and a few winos) converge on Beaune, the heart of the Burgundy wine region, where the newly released vintages are tasted and ranked for posterity. Among the highlights of that week is La Paulée, a wine-maker's dinner thrown in the charming village of Meursault. This Saturday, February 12, America's foremost Burgundy aficionado and Montrachet sommelier Daniel Johnnes hosts the very first New York edition of that feast at W New York, to benefit the Tourette Syndrome Association. A walk-around tasting, auction, and dinner—featuring a rare collaboration by Daniel Boulud of Restaurant Daniel, Remi Lauvand of Montrachet, and Michel Nischan of Heartbeat—highlight a day and night of great wines from the most famous producers (like Michel Niellon and Pierre Gouges, who will be in attendance), as well as new-generation wine artisans like Christophe Roumier and Dominique Lafon. The $750 price tag is less than half what you'd pay for a bottle of Romanée Conti Montrachet 1995, if you could ever find one. Or restrict yourself to the afternoon tasting for $300. (For information and tickets, contact Kelley Moore at 212-957-3005.) PETER KAMINSKY

Photographs: left, N. Eschmann; right, Daniel Johannes.

sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Candela—These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. The Sunday brunch costs $10.95, prix fixe. *116 E. 16th St. (212-254-1600). (M) AE, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

Object of Desire
Say When

If anything justifies charging $10.50 for a bowl of middling lentil soup, it's dousing it with Barolo, the custom at Da Silvano. The Piedmontese wine adds a fruity, slightly astringent quality, especially when added at the last minute and not given a chance to evaporate during cooking. (260 Sixth Avenue; 212-982-2343.)

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood

Photograph by Liz Steger.

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Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (212-682-5678). (I–M) AE, DC, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

The Leopard—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (212-753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (212-688-4646). (I–M) AE, CB, DC, MC, V.*

Quantum 56—The restaurant at the Drake Swissotel that used to be Lafayette has finally reopened, this time as a New American dining room and cocktail lounge under the culinary direction of chef Joseph Fortunato. His menu ranges from the familiar to the less so, in dishes like shepherd's pie, seafood hot pot, and buffalo carpaccio with horseradish aioli. *65 E. 56th St. (212-756-3800). (M–E) AE, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

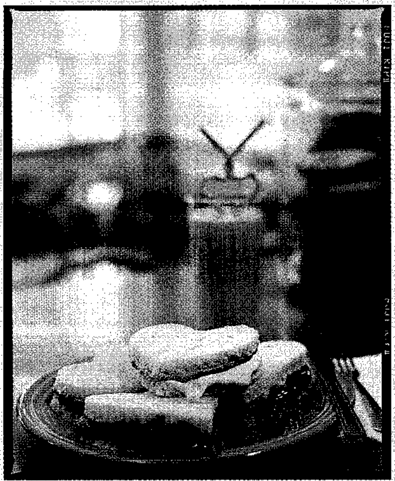
Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free, validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David

Data
Couples Therapy



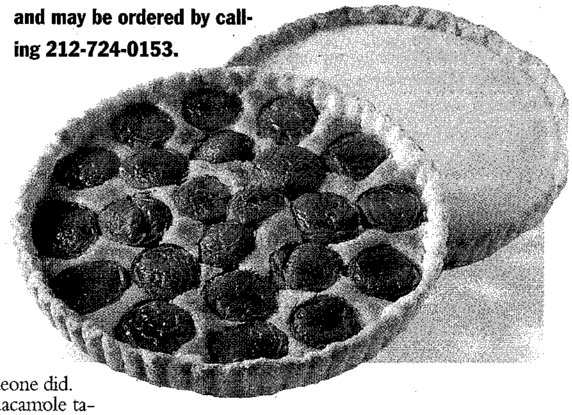
Valentine's Day has been a disappointing holiday ever since grade school, when we naïvely expected to be deluged with handcrafted cards from secret admirers. As adults, expectations run just as high. Love is a contest, the calendar reminds us year after year, and she who gets the most flowers wins. You could choose to ignore it, at your own peril, or you could buy into it slavishly, as restaurants around town would have you do in these midwinter doldrums. Their special holiday menus range from the gimmicky to the gourmet, verging on the downright regressive at Peanut Butter & Co. (at right), where a couple can sip strawberry milk from a sweetheart straw and munch on peanut-butter-and-marshmallow-fluff sandwiches and peanut-butter cookies to their hearts' content. Looking for something a little less sticky? We've come up with a few alternatives to 1-800-FLOWERS and a carriage ride in the park. Reserve, if you know what's good for you. **ROBIN RAISFELD**

LOVE NEST	ISN'T IT ROMANTIC?
THE SCREENING ROOM 54 Varick Street; 212-334-2100	Follow a four-course dinner (choices include pasta with white-truffle oil and wild mushrooms, and pheasant with black truffle and foie gras; $75 per person, including a half-bottle of Veuve Cliquot) with a screening of *Casablanca*.
TAPIKA 950 Eighth Avenue, at 56th Street; 212-397-3737	A special menu offered February 11 through V-day features three kinds of fondue, shareable entrées (surf and turf, saddle of monkfish), and red cocktails like jalapeño-infused tequila and frozen passionfruit margaritas.
PAYARD PATISSERIE & BISTRO 1032 Lexington Avenue, near 73rd Street; 212-717-5252	If the five-course prix fixe dinner in the bistro is too much meal for you, go for dessert in the candlelit café. Forty dollars a couple buys a half-bottle of bubbly and gender-specific confections—a raspberry macaroon for her, a chocolate-and-caramel mousse for him. A harpist plays as your blood sugar climbs.
UNION PACIFIC 111 East 22nd Street; 212-995-8500	Besides a luxurious four-course dinner full of speculative aphrodisiacs like oysters, caviar, and lobster ($89), you get a goody bag: chef Rocco DiSpirito's handmade chocolates in a heart-shaped box.
UNION SQUARE WINES & SPIRITS 33 Union Square West, near 16th Street; 212-675-8100	Some people buy wine if they like the label. If you're one of them, you'll be interested in this preholiday sale: From February 11 through 14, you'll get 20 percent off four wines with words like *heart* or *love* in the name.

Photograph by Joe Scafuro.

Shopping
Tart for Tart's Sake

When he's not baking jumbo cookies and semolina loaves at his day job at the Upper West Side's popular Levain Bakery, Bill Millholland moonlights as the tartman. His simple, homespun nine-inch tarts ($25) come in flavors like apricot with almond cream and lemon (pictured) and may be ordered by calling 212-724-0153.



Photograph by Dasha Wright Ewing.

Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (212-869-5565). (I–M) AE, DC, MC, TM, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Palladin—Famed French chef Jean-Louis Palladin has finally made it to Manhattan, where his unique creations (octopus seviche in chili-spiked grapefruit juice, oxtail crépinette with bone-marrow flan) are served in the dining room of a new theater-district hotel designed by Adam Tihany. *224 W. 49th St. (212-320-2929). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Vago—This Northern Italian midtowner makes its own pasta and breads along with house specialties like warm sea-bass carpaccio, venison medallions sautéed with chestnuts, and roasted baby pheasant with black-truffle sauce. The wine list is extensive, and the dining room is adorned with frescoes, alabaster sconces, and cherrywood trim. *29 W. 56th St. (212-765-5155). (M–E) AE, DC, MC, V.*

57th–60th Streets

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (212-355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Andrusha—Just because you live uptown doesn't mean you need to succumb to the relentless Chinese-and-pasta delivery routine. This understated restaurant serves a variety of Eastern European dishes, from the familiar (beef Stroganoff, blini with caviar or smoked fish) to the less so (Czech roast duck, coulibiac of vegetables). *1370 Lexington Ave., nr. 90th St. (212-369-9374). (M) DC, MC, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka-worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Trata—With its fish-market display, its Greek spreads and salads, and its simply grilled seafood (sushi-quality octopus, for instance), this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. *1331 Second Ave., nr. 70th St. (212-535-3800). (M) AE, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th*

St. (212-724-8585). (E) AE, DC, MC, V.

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Opening

The Big Fixe

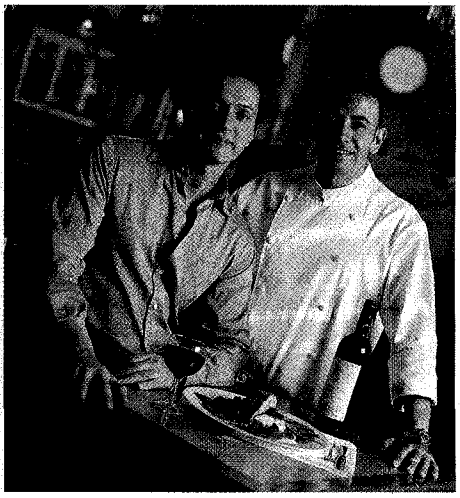
Even if you remember Prix Fixe, the Flatiron restaurant that launched chef Terrance Brennan to Picholinean heights, you might not recall its short-lived successors. But now, perhaps nostalgically, owner Andrew Silverman returns to his original prix fixe program with Chat 'n' Ciao, a Southern Italian restaurant and bakery offering a choice of two set menus priced at $22.95 and $32.95. He's enlisted (left to right) manager Francesco Grasso from Lot 61 to create atmosphere and chef Maurizio Londono from Boston's Ristorante Toscano to create Southern Italian dishes like sardines agrodolce, Sardinian peasant salad, slow-roasted leg of lamb with caponata, and grilled salmon with fennel and oven-dried grapes. (18 West 18th Street; 212-989-7700.)

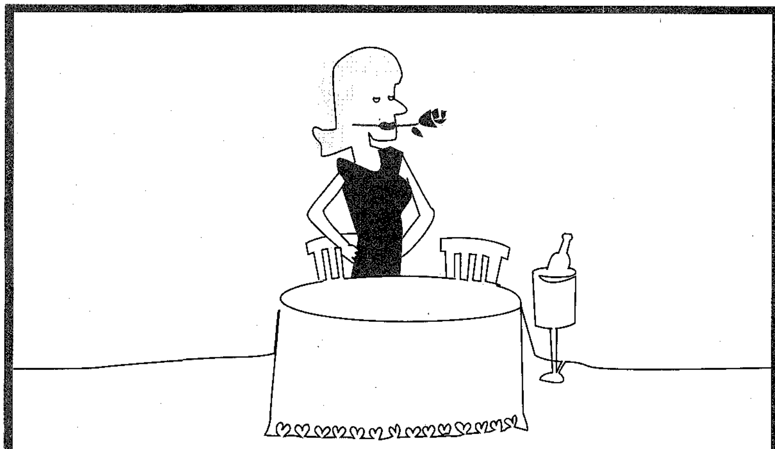
Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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nightlife

Guthrie Exhibit...Yolanda Adams...Marc Anthony

Concerts

Macy Gray—With Mos Def. 2/12 at 8. *Roseland, 239 W. 52nd St. (212-307-7171). $25.*

Marc Anthony—2/9–2/10 at 8. 2/10. *Madison Square Garden, Seventh Ave. at 34th St. (212-307-7171) Sold out.*

Yolanda Adams—with Fred Hammond. 2/10 at 8. *Beacon Theater, 2124 Broadway (212-307-7171).* $30.

Small Stages

Bottom Line—2/4: Cork. 2/5: Cliff Eberhardt; the Kennedys. 2/12–2/13: Steve Forbert and the Rough Squirrels. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—2/11: Connells. 2/13: Jets to Brazil. *6 Delancey St. (212-533-2111).*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 2/7: Melomane; the Rome Anths. 2/10: Vampyros Lesbos. 2/11: Prince Paul; Carol C; Ricky Powell. 2/12: The Stubborn All-Stars; The Scofflaws. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Jackie Beat's "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza— 2/11: Old 97's. 2/12: Machine Head; Reveille. *17 Irving Pl. (212-777-6800).*

Joe's Pub—2/11: Gogol Bordello. *425 Lafayette St. (212-239-6200).*

Knitting Factory—2/7: What We Live; Leo Bigsby. 2/8: M'Lumbo; Gul; Adam Klipple. 2/9: Kenta Nagai; Joel Harrison. 2/10: Timo Ellis; Vespertine; Dopo Yume. 2/11: Half Japanese; Ray Anderson. 2/12: Ui; Yuko Fujiyama. 2/13: Andrea Parkins Piano Trio; Pink Noise Saxophone Group. *74 Leonard St. (212-219-3055). $.*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. 2/8: Johnnie Chan and the New Dynasty. 2/9: Courtney Lee Adams Jr. 2/10: Galvanize. 2/11: The Church Keys. 2/13: The Hoales. *99 Ave. B (212-982-2511).*

Maxwell's—2/9: Powerful Invisible Things. 2/10: Wide Wail. 2/11: Framing Dakota. 2/12: Half Japanese. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—2/7: House of Red; Provan. 2/8: Rooster; the Naked Sams. 2/9: Busker Soundcheck; Oh Susanna. 2/10: Michael Stone; Buzby. 2/11: Kathleen Mock. 2/12: The Gunga Din; Kid Congo Powers. 2/13: Jim Koeppel. *217 E. Houston St. (212-260-4700).*

S.O.B.'s—Most nights, sets at 10 and midnight. 2/7: Imagen. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 1/25: Toni Brown Band. 2/8: Zen Tricksters. 2/9: Masters of Groove. *161 Hudson St. (212-386-3600). $.*

Clubland

Alphabet Lounge—Saturdays: A great house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-Vous") and producer Matthias Heilbronn. *104 Ave. C (212-780-0202).*

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights. Thursdays: A nifty trip-hop night called "Nice & Easy." Alternate Fridays: loved-up house music from D.J.'s Holmar and A. Gram at "N'Ice"; the friendly, long-running house-music party "Bang the Party." Saturdays: "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Black Betty—A wondrously eclectic nightspot in Williamsburg. Wednesdays and Thursdays: "D.J.-O-Rama," D.J.'s spinning everything from hip-hop to dance-hall reggae to funk. Sundays: "Jazz on Sundays." Mondays: "Rhythm on Mondays," anything with a groove from Afro-Cuban jazz to sixties soul. 2/7: The Ottos. *366 Metropolitan Ave., Brooklyn (718-599-0243).*

Centro-Fly—The club formerly known as Tramp's is now a hot spot to groove to D.J.'s. And there's more good news: The new owners have already managed to snag the house/trip-hop/big-beat promoters "Plant" for Saturday nights and the "Subliminal Sessions," with D.J. Erick Morillo, for Thursdays. *45 W. 21st St. (212-803-7859).*

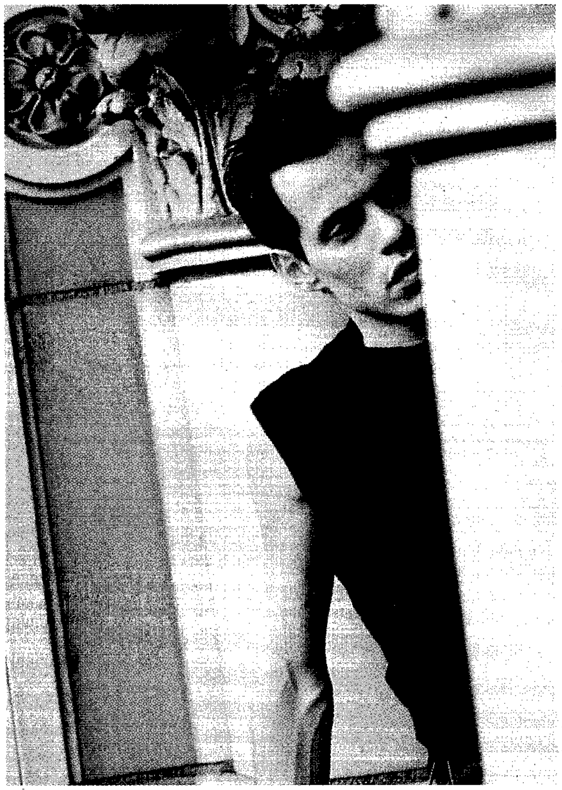
Cheetah—This Chelsea/Flatiron-district nightspot has suddenly become a great dance-music destination, thanks to "Twelve West," "Underground Network," and "Legends." Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, and men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Wednesdays: "Underground Network" returns. Thursdays: "Legends," with D.J. Adam Scott. 2/8: Live performance by SoulSwitch featuring Meli'sa Morgan, celebrating their new single "Believe in Yourself" on Yellorange. *12 W. 21st St. (212-206-7770).*

Culture Club—As its name suggests, this downtown club is all about the eighties. Thursdays: "Flashhh-Back" with D.J. Grandmaster Flash. Fridays: "Here They Are Now," eighties music and occasional performances from the decade's icons. Saturdays: "Me! Me! Me!," total immersion in the "Me" decade made terrifyingly real by an actual Delorean that juts out from a *Back to the Future* movie poster. *179 Varick St. (212-243-1999).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays: Drag queens and gay rock-and-rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Flamingo —This East Village nightspot was once called Flamingo East. Now it's simply Flamingo. The club now has a hipper, more futuristic bent, thanks to parties like Saturday's techno-dominated "Tru Skul." 2/12: Theo Parrish. *219 Second Ave. (212-533-2860).*

Guernica—Its days as low-rent after-hours haunt Save the Robots a thing of the past, Guernica makes a bid for good-neighbordom with upscale loungey fare and hipster-D.J. nights. Thursdays: Rotating D.J.'s spin at "Quickness." Fridays: House music with "Slippery." Saturdays: Brazilian and Latin beats with "Sound and Vision." Beginning 2/4, a monthly party called "Love Supreme," with D.J.'s Wayne Pate and Gamall. *25 Ave. B (212-674-0984).*



Performance
La Vida Salsa

Marc Anthony (pictured) has gone from 'Capeman' crooner to MTV salsa star without sacrificing his swaggering stage presence. His Columbia Records debut was saddled with enough soppy ballads to embarrass even Bryan Adams, but he'll probably dip into his more compelling work February 9 and 10 at Madison Square Garden. (See "Concerts.")

Photograph by Daniel Moss.

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-Vous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: Big-name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

Limelight—Its club-kid heyday long gone, the sobered-up House of Gatien has been struggling to find a new identity for itself. Promoters have come and gone on almost a weekly basis, so it's wise to phone up and find out where you're getting into before you make the trip over to Sixth Avenue. Wednesdays: British D.J.'s converge on "U.K. Blitz." Thursdays: A deep-house-and-garage-oriented "Body & Soul" knockoff called "Garage City." Fridays: "Beige" mastermind Erich Conrad presides over wannabe fashionistas and weekenders. Saturdays: The usual mix of drag queens, go-go boys, and house-heads party at the unfortunately named "Fun Club." *660 Sixth Ave., at 20th St. (212-807-7780).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender-straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 2/8: An excellent R&B bill with Eric Benet; Chico DeBarge. 2/9: An almost regular performer at tiny downtown clubs like the Wetlands, the always engaging (and more than slightly insane) godfather of "dub" reggae Lee "Scratch" Perry makes a rare appearance on The Roxy's big stage. Perhaps all the shilling on his behalf by the Beastie Boys is finally paying off. 2/10: De La Soul; D.J. Eclipse; Lord Finesse. *515 W. 18th St. (212-627-0404). $.*

Soundfactory—A curiously inactive presence in the city's club scene, Soundfactory has almost completely fallen off the clubland radar. But this should change with the recently introduced (and unimaginatively named) "Soundfactory Fridays," which offers big names from the worlds of techno, drum 'n' bass, and house. *618 W. 46th St. (212-489-0001).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof deck. Thursdays: "Midnight Turntable Knockers," a hardcore hip-hop party with D.J.'s like Doo Wop, Max Glazer, and S&S. Fridays: The main floor belongs to Hot 97's D.J. Enuff. Saturdays: D.J.s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house for "Speeed Saturdays." Sundays: A soulful-house party called "Sunday Mass," with D.J.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 2/11: Deep Dish; Danny Howells. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which, at about seven in the morning, becomes the city's most adventurous party as Regisford bangs out everything from the Afro beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: renowned Japanese trance D.J. Tsuyoshi Suzuki. *6 Hubert St. (212-343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow, thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the venue and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday, Monday, and Tuesday, Chico O'Farrill's Afro-Cuban Jazz Big Band, the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin, and the Famous Duke Ellington Orchestra. 2/9–2/10: Sir Roland Hanna. 2/11–2/12: James "Blood" Ulmer. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 12/7: The Yoron Israel Connection. 2/8–2/13: Larry Carlton. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St., at Church St. and West Broadway (212-227-7777).*

Cornelia Street Cafe—Sets at 9. 2/7: Hope Debates & Adam Klipple. 2/9: Russ Lossing Trio. 2/10: Reaz Abassi Quartet. 2/11: John Bickerton Trio. 2/12: Wolfgang Shaulk Quartet. 2/13: Roberta Piket Trio. *29 Cornelia St. (212-989-9319).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

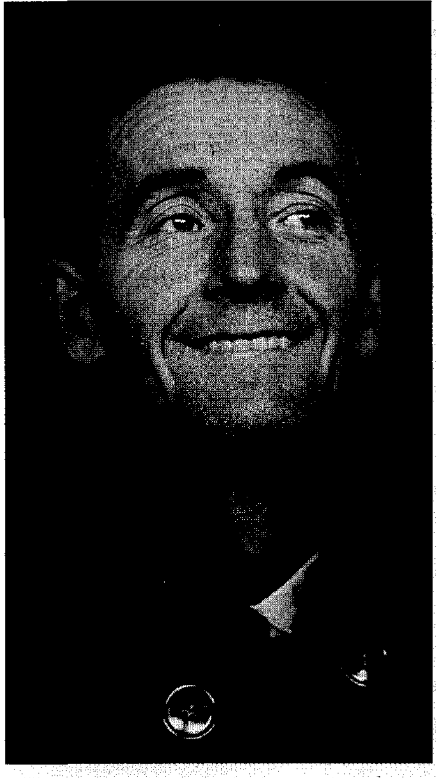
Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 2/7: Matt Wilson Quartet. 2/8: Will Sellenrad Trio. 2/9: Mika Pojila Quartet. 2/10: Elvis Sinatra. 2/11: Matt Shulman Quartet. 2/12: Guaranteed Swahili. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Exhibition

This Man Is Our Man

Though sixties folksingers and activists fell hard for Woody Guthrie's self-made myth of the hard-travelin' Dust Bowl balladeer, Guthrie himself spent far less time in California than the New York islands. And though those same folksingers and activists practically revered him as a secular saint, several of his songs dip into Limp Bizkit–style scatology as well as Leadbelly social realism. But a more realistic Guthrie is beginning to emerge, thanks largely to 1998's *Mermaid Avenue,* an album of unreleased Guthrie songs performed by Billy Bragg and Wilco; the four-disc set *The Asch Recordings* recently reissued by Smithsonian Folkways; and "This Land Is Your Land: The Life and Legacy of Woody Guthrie," a hard-traveling museum exhibition that's at the Museum of the City of New York from February 5 through April 23. An obvious highlight is Guthrie's hand-scrawled lyrics to "This Land Is Your Land," but the exhibit—put together by the Smithsonian in collaboration with Guthrie's daughter Nora—also includes poems, paintings, and political cartoons that offer a fuller picture of both his varied creative life and his sometimes chaotic personal life. "The exhibition tries to paint a picture of this person and what he means to America, and in doing that it was important to say that this was a real person," says Myles Amend, project coordinator of "This Land Is Your Land" for the Museum of the City of New York. "There are some very attractive parts of his life and some parts that aren't so attractive. He had a bawdy sense of humor, he was a little rough around the edges, and he was not a saint." "This Land Is Your Land" also makes a case for Guthrie as a New Yorker, with an installation of photographs of him and his family in the city he called home from 1940 until he died in 1967. "What we wanted to do was give visitors a sense of Woody as a New York person," says Amend, "someone who lived here and worked here." (1220 Fifth Avenue, at 103rd Street; 212-534-1672.) **ROBERT LEVINE**



Photograph courtesy of Woody Guthrie Archives.

Iridium—In this surreal basement venue across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 2/8–2/13: John Scofield Quartet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz Insights: The Music of Duke Ellington"—Informal lectures hosted by Arnold Jay Smith. Tuesdays, 7:45–9:30. 2/8: Net Hentoff. *The New School, 66 W. 12th St. (212-229-5873). $25.*

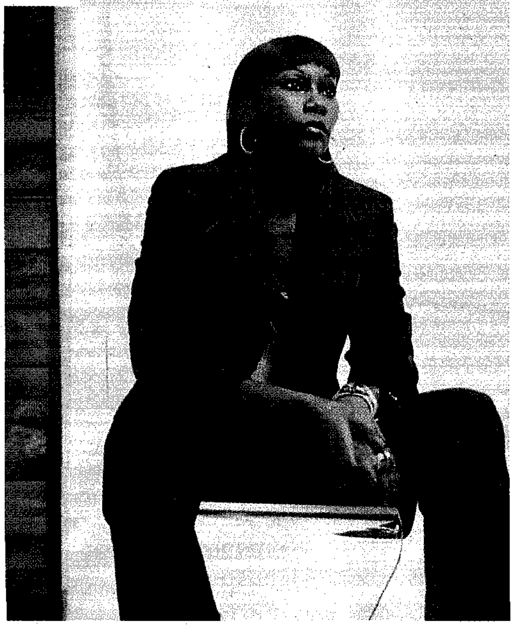
The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. $15–$25 cover; $10 minimum. Mondays in February: The Guillermo Klein Big Band. Tuesdays in February: The Magali Souriau Orchestra. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 2/11: Roberta Piket Trio. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays: Stan Ulano's Swing Band. Wednesdays: The John Gill Band. Thursdays: Stan Rubin's Big Band featuring Cary Hoffman. Fridays: Kelly Friessen's Gritty City Band. Saturdays: Bob Cantwell's Jazz Quintet. *32 W. 37th St. (212-947-6428).*

Performance
Gospel Groove

Like Kirk Franklin, Yolanda Adams (pictured) sings gospel that powerfully and spiritually delivers the altar call with the sharp beats and smooth grooves of a hip-hop booty call. On February 10, she'll appear at the Beacon Theater with Fred Hammond, who's solidly traditional but every bit as affecting. (See "Concerts.")



Photograph by James R. Minchin III.

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start around 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 2/8–2/10: Dwayne Eubanks Quartet. *88 Seventh Ave. So. (212-242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 2/8: Roy Nathanson's Alphabet Lounge Big Band. 2/9–2/12: Swiss Institute Music Festival. 2/13: Mikveh Kleziner Brunch. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 2/8-2/13: Charles McPherson Quartet. *178 Seventh Ave. So. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. Through 2/13: Colin Quinn; Darrell Hammond; Louie CK; Keith Robinson; Rich Vos; Robert Kelly. *117 Macdougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun. "New Talent Showcase." Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 2/11–2/12: Greg Giraldo; Orny Adams; Wali Collins. *34 W. 22nd St. (212-367-9000).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

The Kids in the Hall—2/9–2/12 at 8. 2/12 at 8 and 11. Presented by Comedy Central. *Town Hall, 123 W. 43rd St. (212-840-2824). $37.50.*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12. *236 W. 78th St. (212-595-0850).*

Upright Citizens Brigade Theater—Todd Barry in "Icky." *161 W. 22nd St. (212-366-9176). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 2/12: Wesla Whitfield. *450 Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. Bobby Short plays two shows nightly (Tuesday–Saturday) at 8:45 and 10:45. $60. Through 2/12: Eartha Kitt. Through 5/6: Pianist Peter Mintun performs Tuesday through Saturday, from 9:30 P.M. to 1:30 A.M. $10. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Danny's Skylight Room—$20, plus $15 minimum. 2/7: Ludmilla Ilieva in "Hidden Voices." *346 W. 46th St. (212-265-8130).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Mondays in February: Ludmilla Ilieva in "Hidden Voices." Thursdays: "Seth's Broadway Chatterbox." 2/19: Scott Coulter's "Unexpected Songs." $10 cover, two-drink minimum. *343 W. 46th St. (212-757-0788). $.*

"Enough About Me: An Unauthorized Biography"—With Varla Jean Merman, Fridays and Saturdays beginning 2/11. *The Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60, and there is a $50 food and drink minimum. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Wed.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; $20 minimum. *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 2/7: Eric Michael Gillette in "Hook, Line & Singer." 2/8: Debbie Lesser in "Listen to My Heart." 2/9: Annette Hunt sings "The Grace Moore Songbook." 2/10: Colm Reilly in "Introduction." 2/11: Daniel Issengart with David Lamarche. 2/12: Annie Hughes in "A Night of Day." 2/13: Lee Dratfield with Woody Regan. *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

"Our Sinatra"—Mon. and Wed. at 2:30 and 8 P.M., Thurs.–Sat. at 8, and Sun. at 3 and 7: *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Rose's Turn—2/8: Lindsay Curcio and friends. 2/10: Chris Rozzi's Outre Island. 2/11: Hopscotch; Matthew Zachary's Unscribbled. 2/12: The Donohue Comedy Hour. *55 Grove St. (212-366-9658).*

in concert

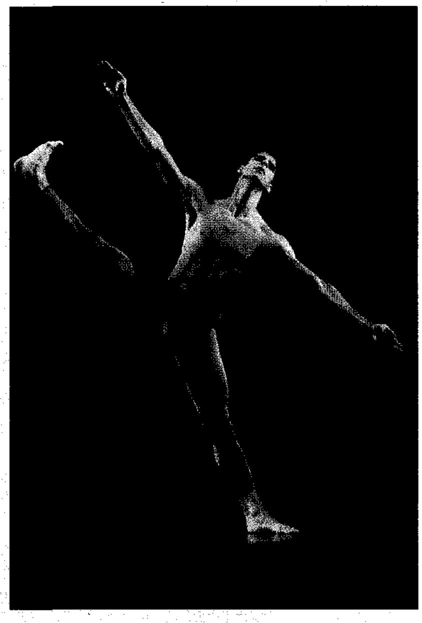
Renée Fleming...Molissa Fenley...New York Pops

Performance

The First Time

"I've danced with a lot of the stars at ABT, and in the beginning, they were very intimidating," says Marcelo Gomes, a Brazilian-born prodigy who started dancing fifteen years ago, at the age of 5. "But I got through that, and I just have to put myself in my place." On Valentine's Day, that place will be New York State Theater for the Millennium International Ballet Gala: Stars of the 21st Century, a gathering of the brightest stars from the world's most renowned ballet companies, including Paris Opéra, Royal, Kirov, Bolshoi, and San Francisco Ballets. Along with having its share of stars, the event is also a showcase for future *étoiles*. "This year," says the gala's artistic director, Nadia Veselova-Tencer, "we have Marcelo, and we think he is going to be very big." The corps dancer at American Ballet Theatre began dancing solo and principal roles this past year, after two years with the troupe. For the gala, Gomes will partner Paris Opéra diva Marie Agnès Gillot in the pas de deux from *Don Quixote*. He's ready for it—even though he has never danced with the prima ballerina and she won't arrive from France until a few days before the event. Gomes won't be far from his mentors: Also on the program are ABT principals Susan Jaffe and Giuseppe Picone, who will perform the pas de deux from *Sleeping Beauty* and *Apollo*. "These artists never see each other; they just read about each other in the paper," says Solomon Tencer, Nadia's husband and co-organizer of the event. "Now they'll stand in the wings and watch each other dance."

Rose-Anne Clermont



Photograph by Marty Sohl.

Classical Music

The Philadelphia Orchestra—Celebrates its centennial season with works by Bartók and Górecki; conducted by Wolfgang Sawallisch, 2/8 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $19–$71.*

Gothenburg Symphony Orchestra—Sweden's national symphony plays works by Pärt, Grieg, Sibelius, Stenhammar, Alfven, and Shostakovich; conducted by Neeme Järvi, 2/9 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$47.*

The New York Virtuosi Chamber Symphony—Kenneth Klein directs Leon Bates, pianist, and the Abyssinian Baptist Church Choir in *From Joplin to Ellington & Beyond*, 2/9 at 8. *The Sylvia and Danny Kaye Playhouse at Hunter College, E. 68th St. bet. Park and Lexington Aves. (212-772-4448); $24.*

St. Luke's Chamber Ensemble—Presents *From Around the World: Players' Choice* in its inaugural "Second Helpings" concert of the season, 2/9 at 7. *Dia Center, 548 W. 22nd St. (212-594-6100); $15.*

The Miami String Quartet—Performs Schubert's String Quartet in D Minor in "The Rose Studio" series, 2/10 at 6:45. *The Rose Building, Lincoln Center (212-875-5788); $15.*

The New York Philomusica—Plays non-conducted works by Mozart and Janáček, 2/10 at 8. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (212-501-3330); $20.*

New York Pops—Features Patricia Nessy, soprano, in "A Viennese Valentine"; led by Skitch Henderson, 2/11 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $18–$66.*

Lynette Tapia, Soprano—Sings works by Bellini, Rossini, and Donizetti in the "Distinctive Debuts" series, 2/11 at 8. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $21.*

Andreas Boyde—Pianist, plays Schumann's *Variations on Schubert's Sehnsuchtswalzer*, 2/12 at 3. *Pierpont Morgan Library, 29 E. 36th St. (212-685-0008, ext. 347); $20.*

Vox Vocal Ensemble—Performs Hikaru Hayashi's *Little Landscapes of Hiroshima* in the weekend-long "Music From Japan Festival 2000"; directed by George Steel, 2/12 at 8. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (212-501-3330); $15.*

Metropolitan Orchestra—Percussionists perform *Ballet Mécanique*, a manuscript in the George Antheil Collection, 2/13 at 7. *New York Library for the Performing Arts' "Free Series"; Cooper Union Foundation Building, Third Ave. and 7th St. (212-642-0142); free.*

Vienna Piano Trio—Works by Haydn, Beethoven, and Schumann in the "Great Performers" series, 2/13 at 11 A.M. *Walter Reade Theater, Lincoln Center (212-721-6500); $18.*

L'Antica Musica New York—Celebrates Valentine's Day through "Cupid's Fire," including works from late-Renaissance composers John Dowland and Thomas Campian, 2/14 at 7:30. *St. Bartholomew's Church, 109 E. 50th St. (212-378-0248); $20.*

Housing Authority Chamber Ensemble—Performs a benefit concert in celebration of Black History Month, 2/14 at 8. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $35–$125.*

Opera

Dicapo Opera—Presents *Vanessa*, with libretto by Gian-Carlo Menotti; directed by Michael Capasso, 2/11–2/12 at 8 and 2/13 at 5. *Dicapo Opera, 184 E. 76th St. (212-288-9438); $33.*

Metropolitan Opera—*Madama Butterfly*, 2/14 and 2/18 at 8; *Les Contes d'Hoffman*, 2/15 and 2/19 at 8; *Mefistofele*, 2/16 at 8 and 2/19 at 1:30; *The Merry Widow*, 2/17 at 8. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

Opera Orchestra of New York—Renée Fleming, soprano, stars in *Lucrezia Borgia*, 2/14 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $21–$90.*

Dance

H. Art Chaos—Japan's all-woman troupe premieres *Floating Angels 2000*, 2/8–2/12 at 8 and 2/13 at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $26.*

Molissa Fenley—Premieres solo and group works, 2/9–2/12 and 2/16–2/19 at 8. *The Kitchen, 512 W. 19th St. (212-255-5793); $15.*

Ann Carlson—Premieres *Grass/Bird/Rodeo*, a solo in three parts, 2/10–2/20 at 8:30. *P.S. 122, 150 First Ave. (212-477-5288); $20.*

Company of Creative Outlet Dance Theatre of Brooklyn—Performs in its "Visions & Aspirations" tour, 2/10 at 7:30. *Brooklyn Museum of Art, 200 Eastern Pkwy. (718-636-9312); suggested $100 donation.*

Jeune Ballet de France—Presents short pieces by emerging French choreographers, including Claude Brumachon and Nicholas Musin, 2/10–2/12 at 8. *Florence Gould Hall, 55 E. 59th St. (212-307-4100); $30.*

Millennium International Ballet Gala: Stars of the 21st-Century—Principals from the world's renowned ballet companies perform classical and contemporary choreography, 2/14 at 8. *New York State Theater, Lincoln Center (212-307-4100); $10–$105.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

the mix

Edwige Danticat...Robert Pinsky...Crystal Meth

John Leonard's TV Notes

True Life: I'm On Crystal Meth (2/9; 10 to 11 P.M.; MTV) is a depressing trip through the latest addiction, a mostly small-town and rural "crank" epidemic that Serena Altschul follows from the wastes of Los Angeles to the cooking superlabs of the Central Valley to the bewildered prison populations of Phoenix. Everybody, from SWAT teamsters to cartel drug lords, talks far too freely to Altschul, maybe because she looks like a WB starlet, a poster girl for anything-goes youth culture. But she is appalled not only by what she sees but also by what she fails to hear when she asks an addict, "When was the last time you enjoyed anything?"

ANDRA PRIEST ROSE CENTER

Opening
Coming Up: Rose's

As the universe continues to expand, so, too, does the American Museum of Natural History, which opens the Rose Center for Earth and Space on February 19. The $210 million, 333,500-square-foot new building houses a new Hayden Planetarium (the giant sphere-within-a-cube pictured), a "Cosmic Pathway" football-field-size spiraling walkway that leads visitors through 13 billion years of evolution, and other out-of-this-world installations.

Civil Rights Martyrs: Free at Last (2/10; 9 to 11 P.M.; TLC) reminds us poignantly of those who died to get us where we aren't yet, from Emmett Till, Medgar Evers, and Viola Liuzzo to Goodman, Schwerner, and Chaney to the four little girls who died in the fire-bombing of their Birmingham Baptist church. These, and others, are talked about by their families and friends, the prosecutors of their killers, and the likes of Jesse Jackson, Morris Dees, and Taylor Branch.

The Murder of Roger Ackroyd (2/13; 8 to 10 P.M.; A&E) brings David Suchet's Hercule Poirot out of retirement in an English country village to find out who killed not only Ackroyd but also his butler. This is the Agatha Christie novel that so annoyed Edmund Wilson in his famous *New Yorker* dismissal of an entire genre. It is also the case that made Poirot decide he'd rather live in London after all. It occurs to me that if only he'd read any of Agatha's Miss Marple mysteries, he would have known better in the first place than to expect peace and quiet in the sticks.

The Duel (2/14; 9 to 10 P.M.; Channel 13) is an "American Experience" treatment of the Alexander Hamilton–Aaron Burr shootout that canceled Hamilton's subscription. Historians Thomas Fleming, Joanne Freeman, and Arnold Rogow—even if they seem to end up being a little harder on Hamilton and easier on Burr than some of us would have preferred—are terrifically knowledgeable and passionate about everything from personal honor to Federalist Party politics. And the archives leap to life. René Auberjonois speaks as Hamilton, Brian Dennehy as Burr, and Linda Hunt narrates.

Lectures and Panels

"The Internet, the Global Economy, and the Coming Depression"—2/8 at 7:30 P.M.: Dr. Reuben L. Norman Jr. will present his analysis of the current global economy and the effects that the Internet and the Greenspan monetary policy could have on the financial future here and abroad. Part of the Libertarian Book Club's Anarchist Forum. The Brecht Forum, 122 W. 27th St., tenth fl. (212-979-8353); free.

"Roger Rosenblatt & Friends: Conversations at the Turn of the Century"—2/10 at 8 P.M.: In the fifth installment of this series, Rosenblatt will be joined by William Safire and other historians and academics to discuss "The Uses of History." The 92nd Street Y, Lexington Ave. at 92nd St. (212-996-1100); $20.

"Mentuemhat, an Ancient Patron of Art"—2/13 at 2 P.M.: As part of the Ancient Egypt Lecture Series, associate curator Edna Russman will lead a lecture on the extraordinary works Mentuemhat commissioned in seventh century B.C. Egypt. BMA's Iris and B. Gerald Cantor Auditorium, 200 Eastern Parkway, third fl., Brooklyn (718-638-5000); free.

The Written Word

Edwidge Danticat and Allan Gurganus—2/7 at 8 P.M.: The two writers will read from their works, including Danticat's *The Farming of Bones* and Gurganus's *Plays Well With Others.* 92nd Street Y Unterberg Poetry Center, Lexington Ave. at 92nd St. (212-996-1100); $12.

Steven Stern, Elizabeth Hardwick, and Rick DeMarinis—2/9 at 6:30 P.M.: Joe Grifasi, Elaine Bromka, and Joe Morton will read from Stern's *Swan Song*, Hardwick's *Shot: A New York Story* and DeMarinis's *Your Story.* Part of the Selected Shorts series at Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $18.

Robert Pinsky—2/9 at 7 P.M.: The U.S. Poet Laureate will read from his book of poems *Jersey Rain*. New York University's Fales Library, 70 Washington Square South (212-998-8816); free.

Cokie and Steve Roberts—2/9 at 7:30 P.M.: The journalists will discuss their book on American marriage, *From This Day Forward*. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Mark Doty—2/10 at 6:30 P.M.: Reading from his memoir *Firebird*, and the works of Greek poet Constantine Cavafy. Foundation for Hellenic Culture, 7 W. 57th St. (212-308-6908); free.

Maryse Conde—2/10 at 6:30 P.M.: The author *I, Tituba, Black Witch of Salem,* will read selected works. Long Island University's Triangle Theater, 1 University Plaza, Brooklyn (718-488-1109); free.

Helen Ellis—2/10 at 7:30 P.M.: Reading from *Eating the Cheshire Cat*. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

"The Poetry of Eros" With Marie Ponsot—2/12 at 4 P.M.: Ponsot will celebrate an early Valentine's Day reading romantic selections by Sappho, John Donne, Emily Dickinson, Djuna Barnes, W. H. Auden, and more. Poets House, 72 Spring St., second fl. (212-431-7920); $20.

Miriam Chaikin—2/13 at 4 P.M.: Chaikin will discuss works from her historical, biblically based oeuvre, including *Clouds of Glory*. 267 Seventh Ave., at 6th St., Park Slope, Brooklyn (718-832-9066); free.

Victoria Redel and Agnes Rossi—2/13 at 7 P.M.: Redel will read from new work and Rossi will read from *The Houseguest*. KGB, 85 E. 4th St. (212-399-7028); free.

Photograph courtesy of the American Museum of Natural History.

GAME WEEK

HOME ▨ AWAY ▨

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS	CHA MSG 7:30 P.M.		MIL MSG 8 P.M.				
NETS		BOS FSNY 7:30 P.M.	PHI METRO 7 P.M.				
DEVILS		NYR MSG 7:30 P.M.	NYR FSNY 7:30 P.M.				SJ FSNY 1 P.M.
ISLANDERS		CAR METRO 7:30 P.M.		TB FSNY 7:30 P.M.		PIT FSNY 7:30 P.M.	NYR MSG 7 P.M.
RANGERS		NJ MSG 7:30 P.M.	NJ FSNY 7:30 P.M.		BOS ESPN 7 P.M.		NYI MSG 7 P.M.
	2/7	2/8	2/9	2/10	2/11	2/12	2/13

Tours

"The Valentine's Weekend Multi-Ethnic Eating Tour"—2/13 at 1 P.M.: A walking tour featuring the historic and gastronomic delights of the jewish East Side, Chinatown, and Little Italy. Meet at the southeast corner of Essex and Delancey in front of the Olympic Restaurant. Sponsored by Big Onion Walking Tours (212-439-1090); $11–$13, reservations requested.

"Ghostly Love Stories for Valentine's Day"—2/13 at 11 A.M. and 2 P.M. and 2/14 at 1 P.M. and 6 P.M.: Discover how Edgar Allan Poe, Aaron Burr, Peter Stuyvesant, Gertrude Tredwell, and other ghostly lovers still haunt the scenes of their lost loves. Meet outside the 2nd Avenue Deli, 156 Second Ave., at 10th St. (212-377-4455); $12.

"Lovers and Losers"—2/13 at 3:15 P.M.: A walking tour of the Beekman Place–Sutton Place enclave where the love affairs of Greta Garbo, Rex Harrison, Irving Berlin, Katharine Hepburn, and Spencer Tracy, among others, blossomed. Meet at the northwest corner of 52nd St. and First Ave. Sponsored by Adventure on a Shoestring (212-265-2663); $5, plus the cost of an optional afternoon tea.

Benefits

"Enlightened Love: A Dialogue With Marianne Williamson and Robert A.F. Thurman"—2/8 at 8 P.M.: An event featuring spiritual authors Williamson and Thurman, to benefit Tibet House New York. Town Hall, 123 W. 43rd St. (212-382-1875); $15–$20.

Chelsea Market "Fat Thursday" Mardi Gras Party—2/10 at 11 A.M.: Market vendors will donate their culinary specialties while local band Les Sans Culottes, temporary-tattoo artists, psychics, and dancers entertain, with proceeds to benefit fourteen local youth-service organizations. Chelsea Market, 75 Ninth Ave., bet. 15th and 16th Sts. (212-765-8212); $65–$75.

"Books for a Better Life Awards"—2/10 at 7 P.M.: A benefit for the New York City chapter of the Multiple Sclerosis Society, the gala will honor the best self-improvement books in eight categories, with appearances by honorary co-chairs Lance Armstrong and Montel Williams and Hall of Fame inductee Suzanne Somers. Millennium Broadway Hotel's Hudson Theater, 145 W. 44th St. (212-463-7787); $175–$225.

"The Manhattan Society's 13th Annual Casino Night: The Winter's Ball"—2/12 at 8:30 P.M.: The Manhattan Society's black-tie event, which includes dinner, raffle prizes, dancing, a silent auction, and a prize table with merchandise valued at more than $150,000, will benefit the New York City chapter of the Multiple Sclerosis Society. The Marriott Marquis Ballroom, 1535 Broadway, between 45th St. and 46th Sts. (212-463-7787); $125–$175.

"A Magical Afternoon"—2/13 at 4 P.M.: This benefit for Literacy Partners, for children ages 3–12, includes readings by Joan Rivers, Deborah Norville, and Wendy Wasserstein from *Harry Potter* books, visits by costumed characters from children's books, a magician, giveaways, face painting, coloring, interactive booths, and more. Christie's, 20 Rockefeller Plaza (212-573-6933); $50.

Events

"Lunar New Year Family Celebration"—2/12, 1 P.M.: Featuring dragon-themed arts and crafts suited for 5-to-10-year-olds and a Lion Dance lecture-demonstration. Museum of the Chinese in the Americas, 70 Mulberry St., second fl. (212-619-4785). $3–$5.

Wendy's Armory Show—2/9–2/13; Wed. 4 P.M.–9 P.M., Thurs.–Sunt. noon–6 P.M.: Antiques and decorative items spanning three centuries, three continents, and a multitude of styles. The Seventh Regiment Armory, Park Ave. at 67th St. (212-472-1180); $10.

Online

***New York* Magazine on the Web**—Accessing back issues and articles online is now easier than ever! Find what you're looking for by browsing through past covers and tables of contents, or by using our new search engine. As always, selected content from the current issue is available. And don't forget to check out our site exclusives: Our Surf Report scours the Web for the best sites so you don't have to. The complete "Best of New York 1999" is available to help you discover Gotham's finest offerings. If you're looking to get away, "52 Weekends" has alternative ideas that range from enjoying steaks in Vegas to partying in Iceland. And our "Gift Guide" will help you find the right gift at the right price. Plus, you can participate in our trivia contest and daily poll.

Sports

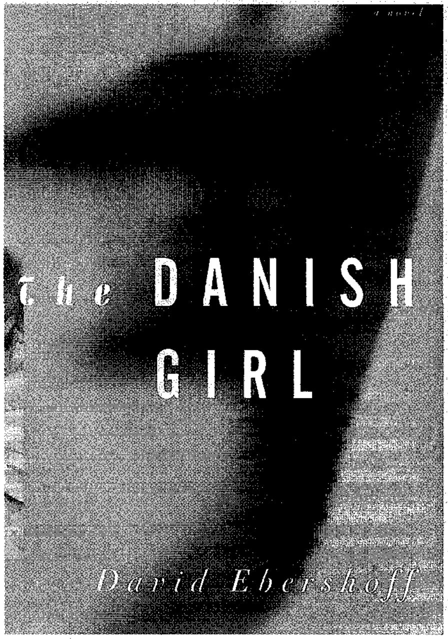
My Sweaty Valentine—Show your sweetheart your love is fast and true. The New York Road Runners Club hosts a Valentine's Day 5K in Central Park, 2/12 at 9:30 A.M., with prizes of sparkling wine and chocolates going to the top three male and female finishers and to the winners in various age groups. Start at the Engineer's Gate, East Drive at 90th St. Complimentary bagels and hot chocolate at the award ceremony at P.S. 6, 45 E. 81st St., between Madison and Park Aves. Numbers and long-sleeve shirts may be picked up at the NYRRC, 9 E. 89th St., 2/10–2/11 from noon to 7 P.M. or on race day from 8 to 9 A.M. Nonmembers, $17; limited race-day entries, $22. Call 212-860-4455 or visit www.nyrrc.org for more information.

Empire Tuesday Night Skate—It may be winter, but you can't trek through the city on metal blades: Join the Empire Skate Club on Tuesday, 2/8, for

In Print

I've Got You Under My Skin

Perhaps the idea of a cross-dressing Danish guy's getting the world's first sex change with the help of his wife sounds a touch exotic to you, but author David Ebershoff sees it like so: "Sometimes we all feel uncomfortable in the selves in which we live." Ebershoff has based his first novel, *The Danish Girl*, on the true story of Einar Wegener, a painter who, in 1931, became the first ever male-to-female transsexual. While he thinks of his subject's struggles as universal, Ebershoff concedes that the specifics of Wegener's situation seemed remote to him at first. "When I first learned about it, I thought that somebody could write this book but not me: I'd never met a transgendered person, I didn't know about the era, I'd never been to Copenhagen, and I've never been married. But I couldn't get it out of my head," he says. So Ebershoff, who leads his own double life as the publishing director at Random House's Modern Library, told his friends and colleagues he was going on vacation and headed off to Denmark to begin research. Part of his accomplishment in this book is that he captures with real precision the texture of a time and place, but ultimately he became fascinated by aspects of the case that he couldn't study. "I wanted to write about the marriage. I kept wondering, what type of woman would love her husband so much she would be willing to do anything for him, including lead him to something that would essentially end their marriage? But the bigger question is, what do you do when the person you love changes? And everybody does." Ebershoff will be reading at the Lenox Hill Bookstore, 1018 Lexington Avenue, near 72nd Street (212-472-7170), on February 8 at 6 P.M. ARIEL LEVY



Solutions to last week's puzzles

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O	R	N	A	T	E	■	P	A	N	D	A	■	■	■	S	T	A	M	E	N

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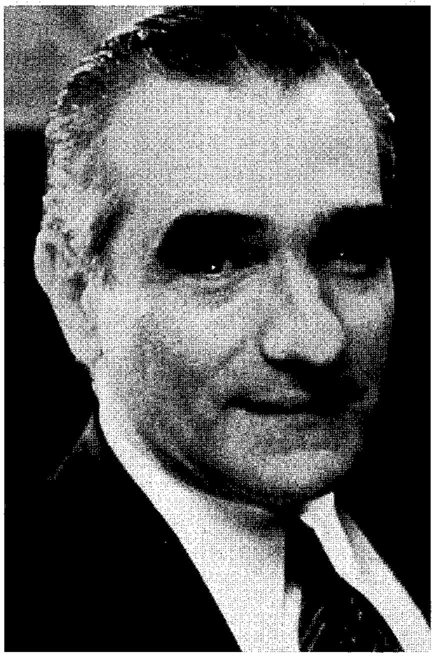
The Tube *"A Personal Journey With Martin Scorsese Through American Movies" (February 14, 15, and 16; 8 to 9:30 P.M.; TCM) lets the director play with glorious snippets as he expands on storytelling, genre-busting, money, illusion, and subversion. His opinions, of which there are a ton, may not be news, but he has a body of work that mostly backs them up. Followed late at night on Turner Classics by 'The Bad and the Beautiful,' 'The Crowd,' 'Cat People,' 'Some Came Running,' 'The Great Train Robbery,' and other silent, seldom-seen, and celebrated films.*



its weekly in-line skate, starting at Krispy Kreme, 141 W. 72nd St., at 8 P.M., finishing around 11 P.M. Distance covered and route varies—anywhere from 10 to 25 miles. Pace is rather brisk; suitable for intermediate to advanced bladers. Contact the Empire Skate Club of New York at 212-774-1774 or visit www.empireskate.org for more information.

Five Borough Bicycle Club—The 5BBC sponsors three rides this week. 2/12: "Fast Flapjack No. 4" goes to Hasbrouck Heights, N.J., stopping at an IHOP restaurant. Some hills, 35–40 miles, 15–18 mph. Bring a lock and money for brunch. Meets at 9 A.M. at the Plaza Hotel, Central Park South at 59th St. Also, "An Experiment With an Air Pump" rides to Cantiague Park in Hicksville, Long Island. Covers 35 miles, mostly flat. Meets at 10 A.M. at Cunningham Park, Union Turnpike at 196th St., Queens. 2/13: "Frostbite Ride No. 11" is a mostly flat 25-mile trip to the Giuseppe Garibaldi–Antonio Meucci Museum and the Alice Austen House in Staten Island. Garibaldi was an exiled Italian patriot, Austen a pioneering American photographer. Meet at City Hall at 9 A.M. Bring money for lunch and admission to the museums. For additional information on these and other free rides, call 5BBC at 212-932-2300, ext. 115, or visit www. 5bbc.org.

Simon *continued from page 141*

mother and what we may regard as the adoptive one. Otherwise, despite some funny bits, the show is rather humdrum, and one wonders why such a slick director as Nicholas Hytner picked a generally undistinguished set of actors. The production is well designed by Mark Thompson and jazzily lighted by Hugh Vanstone, but the two haunting questions—what made Miss S. what she was and why A.B. adopted her—remain a trifle too unanswered.

THEATER

OVER IN PARIS, AT THE HUGE PALAIS DES CONgrès (seats 3,800), I caught **Celui qui a dit "NON"** (*He Who Said "NO"*), a spectacle by two Alains (Decaux and Peyrefitte), both members of the French Academy, directed by the actor turned producer-of-spectaculars Robert Hossein. Visualize Radio City Music Hall turned into a legitimate theater for a play about Charles de Gaulle and his role in World War II, sort of like a Spielberg movie as a panoramic stage extravaganza with a cast of more than 100 enacting battle scenes, mass executions of hostages, high-echelon political and strategic debates, dissensions within the French military, infighting among resistance groups, etc.

At the core is the tricky—sometimes fraternal, sometimes fratricidal—relationship between De Gaulle and Churchill (superbly played by Jacques Boudet and Robert Hardy), with Anthony Eden as conciliator. Also the strife between generals De Gaulle and Giraud and the historic roles played by Roosevelt and the heroic resistance organizer and martyr Jean Moulin. It includes wide-screen projections of documentary footage and, between scenes, energetic drumming by six uniformed percussionists. It is propaganda, but highly astute; it is history, but full of witty and literate guesses at what was said and done behind closed doors. Impressive, too, that during an uninterrupted 160 minutes I saw no one leave for the toilets—a tribute to both the French attention span and French bladders.

ARIANE MNOUCHKINE OFFERS **Tambours sur la Digue** (*Drums on the Dyke*) a pseudo-ancient quasi-Sino-Japanese concoction by Helene Cixous. This play by the notorious structuralist-semiotician concerns a devastating flood and the question of who shall be saved, the nobility or the peasants. Given Mnouchkine's radical politics, you can guess the answer. Though dramatically unexciting, the show is visually stunning. The actors are presented as life-size bunraku puppets, manipulated by black-swathed handlers. And while their gorgeous costumes and other visuals prove thrilling for fifteen minutes, after that everything becomes a gigantic tautology. ■

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

Photograph courtesy of Turner Classic Movies.

kids

Capoeira...Chaplin...Grimm

Happening Wise Guy

On the west coast of Africa lies a small village where people are at peace with the earth and ancient traditions prevail. With more than 30,000 inhabitants, Baleveng, Cameroon, is ruled by the Council of Nine, whose members educate its children, maintain civil order, and carry on local tradition. It is from his membership in this select, all-male group that storyteller, dancer, and musician Kengmo (pictured) draws his inspiration. Immediately following the death of his father, Kengmo, not yet 10 years old at the time, was chosen to replace him on the revered council. For many years, he studied the sacred songs, proverbs, and dances of his people, in order to teach them. But he became restless. "Being young and energetic, I wanted to travel and see new lands," he says. "I felt a need to share what I had learned with the children of the world." Though Kengmo was afraid he wouldn't be allowed to leave his community and still remain a member of the council, to his surprise, his elders gave him their blessing. These days, he travels home at least twice a year to tend to his duties, but Kengmo has devoted his life to teaching children across the globe about his people's connection with the earth. "I combine my stories with music, dancing, and positive messages from my homeland to build a bridge between my experiences and Western lifestyle," he says. His interactive performance, including African dances and chants along with instruments such as the nzang (a predecessor to the xylophone) and the ndongh (a wind instrument similar to the flute), "teaches values with which all humans can live together, feel good, and realize the opportunities of this earth." Kengmo performs at the Brooklyn Museum of Art on Saturday, February 12, at 4 P.M. (See "Children's Events.") **TARA MANDY**

Children's Events

Circle of Life—In celebration of Black History Month, African native Kengmo (see photo) tells stories and shares music and dance from his homeland. The performance is highly interactive, as Kengmo teaches kids to play African musical instruments, sing, chant, and dance. 2/12 at 4 P.M., **BROOKLYN MUSEUM OF ART**, 200 Eastern Pkwy., Brooklyn (718-638-5000). Tickets are $4 adults, $2 students and seniors, free to children 12 and under.●

Kids' Cuts—Sixty short and feature-length children's films will be premiered during the **NEW YORK INTERNATIONAL CHILDREN'S FILM FESTIVAL**; through 2/13. Programs will be screened at the Cantor Film Center, 36 E. 8th St. For information, schedules, and tickets, call 212-349-0330. Tickets range from $6 to $10.

In the Bag—The **PAPER BAG PLAYERS** present *Molly Wiggle and Minnie Shake* at the Sylvia and Danny Kaye Playhouse, 695 Park Ave., at 68th St. The 90-minute collection of skits and sing-along songs runs Saturdays and Sundays at 2 P.M. through 3/12. Tickets are $15 and $20 and can be purchased by calling 212-772-4448; for children ages 4–9.

Fostering Families—Harvard Medical School professor Robert B. Brooks lectures to parents on "Raising a Family in New York: How to Communicate More Effectively While Dealing With Today's Pressures." 2/10 at 6:30 P.M. **TEMPLE EMANU-EL**, 10 E. 66th St. (212-744-1400); free.●●

Flight Patterns—More than 400 butterflies soar freely through the air at the **AMERICAN MUSEUM OF NATURAL HISTORY**'s Butterfly Conservatory. Admission is by timed entry only: Sun.–Thurs. 10 A.M to 5 P.M. and Fri.–Sat. 10 A.M. to 8 P.M.; through 2/27. Tickets, which include museum admission, are $14 for adults, $10.50 for students and seniors, $8.50 for children under 12. For more information, call 212-769-5100.

May Flowers—It's already spring at **THE NEW YORK BOTANICAL GARDEN**: Birch trees, tulips, daffodils, and other spring blooms are all part of the indoor "Prelude to Spring Bulb Show," through 4/23, at 200th St. and Kazimiroff Blvd., Bronx. Tues.– Sun. from 10 A.M. to 4 P.M. "Winter Garden Passport" tickets are $7 for adults, $4.50 for students and seniors, $2 for children ages 2–12. For further information, call 718-817-8700.

Horse Power—England's Travelling Light Theatre Company presents *Tir Na n'Og*, the tale of a magic white horse that sends a poor Irish family back to meet its ancestors, through 2/13 at **THE NEW VICTORY THEATER**, 209 W. 42nd St. (212-239-6200). Tickets are $10, $20, and $25.●

Trashy Hero—Puppeteer Preston Foerder—disguised as a janitor who saves the day when Foerder doesn't show up to his scheduled performance of *The Grimm's Fairy Tales*—uses ordinary objects from a janitor's closet to bring new life to the classic stories in *The Tales of the Brother's Grimy*. 2/12 at 2 P.M., **THE KITCHEN**, 512 W. 19th St. (212-255-5793); $5.●

La Bella Puppets—Meet the Manteo family, and view the life-size Sicilian puppets (some weighing as much as 100 pounds) that Mike "Papa" Manteo and other family members manipulated in Little Italy's early-twentieth-century marionette theaters, 2/12 at 2 P.M. "The Italians of New York" exhibit is at **THE NEW-YORK HISTORICAL SOCIETY**, 2 W. 77th St. (212-873-3400); $5 adults, $3 students and seniors, free to children 12 and under.●

"Reel to Real"—Introduce youngsters to films their grandparents watched. Buster Keaton's *The High Sign* and Charlie Chaplin's *The Immigrants* will be presented with a live twelve-piece orchestral accompaniment. The Paragon Ragtime Orchestra continues after the showings with an old-fashioned dance contest for the audience. 2/12 at 11:30 A.M. and 2 P.M. **LINCOLN CENTER'S WALTER READE THEATER**, 165 W. 65th St. (212-875-5370); $12 adults, $6 children ages 4–14.●

Kick It—Explore music and dance as a form of protest. Kids can learn the history and footwork of Capoeira, the latest aerobics craze, which is a mix of Brazilian dance and martial arts, 2/12 at 2:30 P.M. Hafiz Shabazz and his ensemble feature West African songs, Afro-Cuban chants, and more, 2/13 at 2:30 P.M. **BROOKLYN CHILDREN'S MUSEUM**, 145 Brooklyn Ave. (718-735-4400); $4 admission.●

Sounds of Music—This time it's okay to touch. The Creative Sound Workshop is a hands-on introduction to all four instrument families: brass, woodwinds, strings, and percussion. Learn the science of sound, hear musical storytelling, and be part of an instrument parade, 2/15 at 5 P.M. A Jump Arts program at **THE PINK PONY**, 176 Ludlow St. (212-228-5509); free.●●

Oh, Bother—The original stuffed toys that inspired A. A. Milne to write bedtime stories about Winnie-the-Pooh and friends are on display at the Central Children's Room, on the second floor of the **DONNELL LIBRARY CENTER**, 20 W. 53rd St. Pooh, Piglet, Eeyore, Kanga, and Tigger are enclosed in a glass case and can be viewed daily. For library hours and further information, call 212-621-0636; free.●

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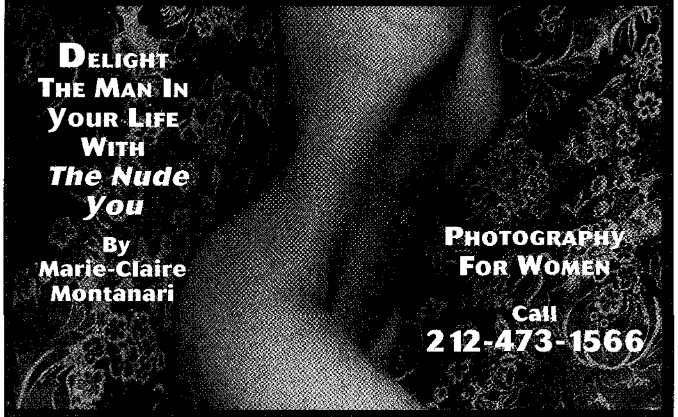

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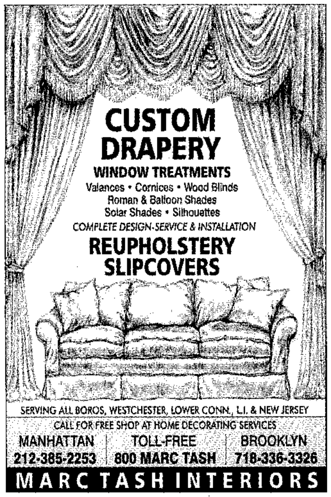

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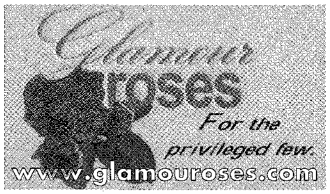

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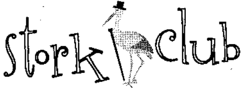

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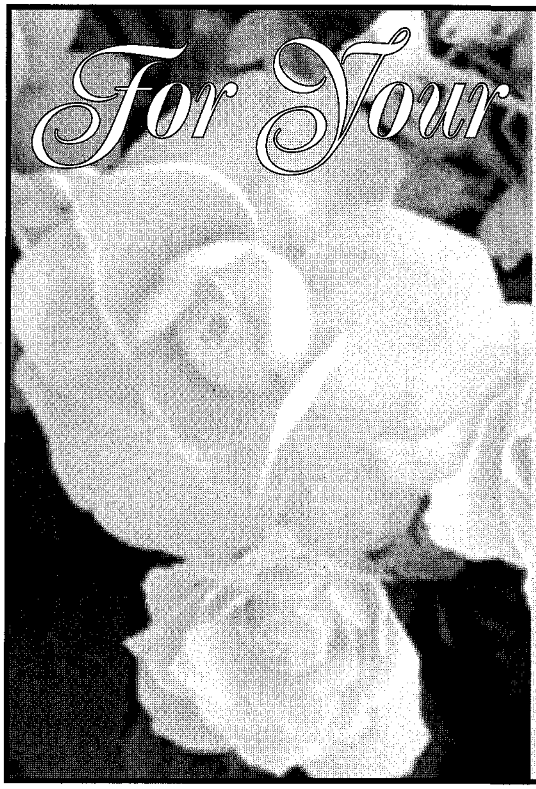

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Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th St., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Denise Winston

By appointment only 212-935-9350 NY
310-276-0072 BEVERLY HILLS

Russian Woman Sought—NYC attorney, 41, Ivy League grad, enjoys Manhattan, warmhearted, with good sense of humor, seeks tall (5'4" minimum), well-educated, stylish woman, 30-42, from former Soviet Union for serious relationship. Note/recent photo, please. 3199 ✉

Handsome Jewish MD - Surgeon—Marriage-minded, 5'9", 44, never married, well-established, adventurous, romantic, stimulating, worldly and nurturing, wishes to share life's adventures with a cute, vivacious, intelligent, stimulating lady. Note/photo, please. 3137 ✉

Adventure Bound—Fun-loving soul seeks "Sex and the City" type of gal with a bubbly personality for Valentine's Day party. Let's pop some champagne and create hip, quirky episode. 3201 ✉☎

Handsome Male—PhD, athletic, financially independent, warm, romantic and intellectually curious. I love nature, movies, cultural events, photography and more. Looking for 40-45-year-old soulmate for lasting monogamous relationship. 3146✉

Classy Plastic Surgeon—Handsome, slim and fit, 42, Jewish, successful, seeks a serious long-term relationship with a very pretty, educated, single/divorced white female under 40 - must be slim, athletic and a nonsmoker. Career-oriented a plus. Photo a must, as chemistry is important. Serious replies only. 3198✉☎

Cupid's Choice—49, handsome, fit, fun, romantic, creative sports doctor, seeks best friend/lover who is sensual, successful, beautiful and a little rebellious. Bring smile and send photo. 3164 ✉

Beautiful Inside And Out—Former dancer, successful business owner, sensual looks, full lips, green eyes, long honey-brown hair, slim but curvy, 32, 5'2"... I have everything but you. Please be kind, funny, interesting, tall and in-shape, 36-46. Kids okay. Photo/phone. 3186✉☎

Tall, Luscious—Charming black woman, 44, accomplished professional, seeks world-traveled, fun-loving professional man of any race, who appreciates romance, substance, class, manners and wit. Photo please. 3179 ✉ ☎

Cool Nordic Beauty—Warm Jewish heart. Sensuous, smart, successful Ivy professional. Literate, loving, feminine, funny. Seeks special gentleman, 50s plus. Photo, please. 3180 ✉☎

Would You Marry Me?—Single white male, 43 (looks 33), seeks female of any race, any age, for long-term relationship. Never married, no kids, shy (too shy for his own good), but owns a heart of gold. Photo appreciated. 3173 ✉

Pretty, Vivacious, Warmhearted—Successful businesswoman, divorced, wishes to meet Jewish, conservative, well-dressed gentleman, 45-55, who is down-to-earth, for a long-term relationship. Photo/phone. 3154 ✉ ☎

Attractive, Stylish, Charming—And very feminine, caring, giving, youthful, pleasant and easy to be with - 5'3", size 8, medium-length auburn hair, warm smile, dark brown eyes - former business owner. Enjoys: dining, music, fine art, movies, theater, current events, travel, exercise, cooking. Seeking a warm, fun-loving yet sophisticated gentleman for a solid, lasting relationship. 50-plus teddy bears welcome/under 5'10"/ business owner/banker/professional. Note/photo appreciated. 3162 ✉

Slim, Beautiful, Bright Woman—Energetic doctor-to-be, 30s, enjoys cultural activities, blading, skiing, museums and fine dining. Looking for a friend plus to giggle with. Note/photo, please. 3159 ✉

Red Hot Number—Exotic French beauty with bubbly personality seeks fun date for Valentine's Day party. Uncork the secrets of love. I'll provide champagne. You provide thrills. 3202 ✉ ☎

Italian-American Barbie Doll—Searching for intelligent version of Barbarino. It was so easy in the '70s and '80s - we'd meet, we'd dance, we'd date. But how do we start over in the 21st century? I'm 5'2", buxomy, long blond hair, size 6/8, sexy glamour girl looks. You're big, tall, strong, unbelievably handsome of face (even if your full head of hair is grey and you're overweight), funny, real great dresser, financially secure, widower or devoted divorced dad, 48-55, and want to fall silly, crazy, passionately in love again. Also, share me with your family because I've lost my own. Hey guys, let's have some truth in advertising, please. This is only my third week back out into the world and I can't believe how men lie about their looks and their age (I haven't). Nonpracticing Catholic preferred, with beliefs in the mystical. Serious replies only. 3135✉☎

Join Me In The Tropics!—A dynamic, leading handsome surgeon, communicative, with both NYC/Virgin Island corporations, funny, warm, 5'10", fit, mid 40s. Seeks bright woman under 37 for eternal sunsets. Phone/photo a must. 3177 ✉

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Blue-Eyed Brunette—Beautiful inside and out, 37, Jewish, 5'8", 115 lbs, Esq., shapely, slender, long legs, elegant, witty, playful, warm, cultured, international upbringing, sexy. Seeks sophisticated Jewish male, 30s-40s, 6' plus, highly educated, handsome, kind, refined, old world manners, sexy, funny, good-natured, very successful, into love, marriage, kids. Enjoys classical music/opera, luxe travel, fine dining, dogs, romance. 3197 ✉

Successful, Kind MD—From Jersey Shore, 45, Jewish, nonreligious, athletic, handsome - enjoys dining, dancing and sports. Seeks attractive, intelligent, charming and vibrant woman for happily ever after. Nonsmokers only. Note/photo/phone appreciated. 3193 ✉☎

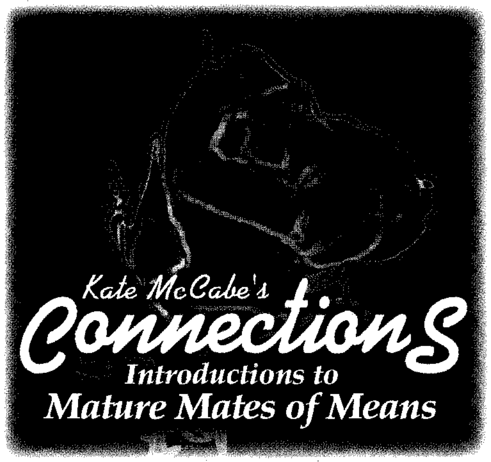
We Will Live Happily Ever After—Shy, 42-year-old, self-made millionaire (never married, no children yet), seeking young (early-late 20s), happy, pretty, sweet, marriage-minded woman. Nonsmoker, naturally voluptuous, no tattoos, no drugs, no body piercing, no divorces, no misery, no children yet. Natural red hair a plus! I love Sinatra, and enjoy Springsteen, piano bars, fine restaurants, Italian food, music and Broadway shows. I am willing to expand my horizons. I may seem demanding, but am equally generous, and didn't get to be this rich by compromising. If you're right for me, you won't have to compromise either. Please send note with recent full-length photos and phone number. I protect my privacy and will respect yours too. 3156 ✉

Successful CT Business Owner—43, 6', athletic build, handsome, has a positive attitude, great sense of humor, and knows what he wants...seeking an honest, fun, intelligent woman under 38 for committed relationship. Note and photo appreciated. 3142 ✉☎

Sexy Menschette With An Edge—Very attractive, shapely, Jewish performer/writer, mid 40s, into jazz, comedy, spirituality, seeks attractive, funny man of substance and depth, for long-term relationship, possibly for a lifetime. 3152✉☎

Sweet Brown Eyes—Female professional, attractive, considerate, stunning and full of life, seeks nonreligious Jewish professional male, 50s. 3171 ✉☎

Love Knows No Age . . .



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Tall, Handsome Mensch—Art director, 49, seeks tall Jewish lady soul mate from Queens for life's celebration. 3176 ✉☎

Brilliant, Beautiful—Cultured, refined, 50, seeks man of substance. 3181 ✉☎

Great Smile, Adventurous Spirit—Pretty, petite publisher - loves hiking, Asian art, photography, life. Seeks caring, intelligent, single Jewish man, 40-50, to share meaningful and fun future. Your kids - terrific. Photo/note, please. 3195✉

Corporate CEO—Very successful, handsome, divorced, Jewish, 47, blue eyes, 5'10", 170, seeks sophisticated, well-educated and very attractive Jewish female for long-term relationship. Photo/letter. 3167 ✉☎

Studly Intellectual—Very attractive white male, 35, 6', 180, Indiana Jones wannabe, muscular, clean-cut - enjoys outdoors, exotic travel, gym, film, varied music, NY Rangers and The Simpsons. Seeks similar female, 24-37. Photo, please. 3153 ✉

NO STRINGS

He is an award-winning, internationally acclaimed classical performing artist. A true twenty-first century Renaissance man, soft-spoken, witty, with elegant taste and wide-ranging interests that span blackjack, Soho, Lincoln Center and travel. He bears a resemblance to Al Pacino: slim, dark-haired, intense and self-assured. He will blend well with a very good-looking, highly intelligent, career minded, accomplished woman.

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INTRODUCTIONS

We invite Jewish women between the ages of 25-35 to apply to our exclusive, discerning service, which matches them with very successful men for a newly enhanced and enjoyable life together.

This is a free invitation.

All fees will be paid for by the gentlemen.

Please call for further information and application process details.

(212) 969-8384

Looking For Results—Dark hair, dark eyes, 5'3" beauty seeks male counterpart, 44-48, with elegance, human integrity and a high degree of personal power. Christian/Catholic upbringing. Serious replies only. All notes must be accompanied by recent photo. 3168 ✉☎

European-Born Brunette—40, cultured, attractive, kind, generous, spirited, Ivy, (212), is looking for friendship/companionship with a sophisticated, cultured gentleman, 35 plus, (212), with passionate soul and curious mind. Letter/phone/photo. 3184 ✉☎

Vibrant 70ish Woman Of Substance—Seeks her counterpart. 3140 ✉☎

Fit, Fabulous And 50 Plus—Tall, slender, attractive blond professional lady seeks a healthy, financially secure, positive-thinking man, 50 plus, to share/enjoy life's simple pleasures. Photo/phone. 3157✉☎

Birthday Wish—NJ Italian widow, independent, attractive, wishes to meet honest, caring professional for friendship or more, 58-68. Fort Lee area. 3148 ✉

Yellowstone/Photography/Godiva—Love it! Pretty Jewish professional, caring, sentimental and funny, seeks handsome gentleman, 47-55, nonsmoker, similar qualities, for always. Photo. 3160✉

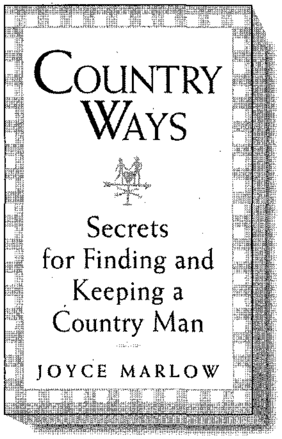
Gay Manhattan Woman—At top of form, function and feeling, seeks same, 50ish. 3149 ✉☎

Catholic Professional—Early 40s, never-married, seeks sincere and honest Filipino/Chinese lady for love and marriage. 3136 ✉

Brown-Eyed Girl—38-year-old, good looks, slim body, of professional mind, who knows how to laugh - would like to meet a boy, 36-44 years old, of Jewish descent, with height and dark looks - who is professional, assertive and personable, with a great smile. Note/photo. 3183 ✉

Young, Beautiful Model/Actress—Highly educated, looking for handsome, professional, upscale Jewish male, 43-52. Seeks long-term relationship based on mutual love and respect, mutual goals and values, with potential for children. 3165✉☎

"A LOVE SONNET TO THE RURAL MAN AND STEP-BY-STEP GUIDE FOR THE CITY WOMAN ON A FIELD TRIP TO FIND HIM."
–Rocky Mountain News



"TIPS FOR ROUNDING UP A DOWN-HOME GUY."
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Extraordinary, Very Handsome—Magnanimous, sophisticated yet fun-loving, athletic yet sensitive, single white male lawyer, 56 (looks 40), seeks female counterpart. Let's share a wonderful life. Photo, please. 3143 ✉

Elegant, Intelligent, Very Pretty—Great shape, Jewish female, mid 30s, 5'6", 115 lbs, warm, caring, fun. Qualities I find attractive: intelligence, creativity, integrity, concern for those less fortunate. Kindly send note and photo. 3185 ✉

Not A Paint-By-Numbers Person—Pretty, warm, intuitive Parisian woman with strong Jewish identity and passionate heart, has been in NY for quite some time but hasn't found you - not at the gym, the Met or the dog show. You are 45-55, a take-charge man with solid values, a sense of humor and a zest for life. 3178 ✉

Single White Male, 61—Will be unsighted for 2-3 months due to eye operation. Seeks smart female for togetherness. Attractive, very communicative. 3155 ✉☎

Party For a Safer New York
hosted by New York Magazine's Strictly Personals

Come and enjoy a fabulous evening of dinner and dancing, all for a great cause — a safer New York! Net proceeds benefit the **Reisenbach Foundation** — dedicated to enhancing public safety.

Thursday, February 17th
COPACABANA
617 West 57th Street
(between 11th & 12th Aves.)
6:00PM — Midnight
Plenty of cabs and lots of garages.

Tickets are $25 in advance and $35 at the door. Admission includes buffet dinner and a 40% discount coupon for a personals ad! Cash bar.

Send check to: New York Magazine Party
249 West 17th St., 4th Floor, New York, NY 10011

Checks must be received by Friday, February 11th. Tickets will be mailed and a list will be at the door. For more information, call **212.462.3371**

Socialite—Seeks comparable gentleman (50-70) who appreciates a lady who is elegant and proper yet sexy and passionate. Note/photo a must. 3200 ✉

Real Knockout—Magnetic, aesthetic, energetic and uniquely peripatetic. Seeks matching man over 45. 3147 ✉

Female, 41, Fit, Funny—Facetious and free. Seeking man, 43-53, who's smart enough for me. Crave killer conversation and chemistry. C'mon, knock me out. Photo/note. 3144 ✉

Be My Funny Valentine!—Asian male professional, 39, in search of an attractive, upbeat woman for tropical vacations, dim sum, street fairs and the warmth of family. Please send note and recent photo. 3163✉

Asian MD—Beautiful, thoughtful, independent, intelligent, fit, carry all good qualities. Searching for great gentleman over 38 for serious relationship. Photo. sweetenlife@yahoo.com 3192 ✉

Are You Out There?—Looking for a man who respects the environment, loves animals and all the city has to offer. You're also passionate about your work, easy on the eyes, quick to laugh, in your 40s and fit. Photo/interesting note, please. 3175 ✉

Attractive, Warm, Intelligent—Slim, youthful professional Jewish woman, early 50s. Enjoys travel, movies, theater, dining out, reading, quiet evenings at home. Seeks Jewish male counterpart, 50s-60s, for friendship, love and laughter. 3189 ✉

Handsome, Successful Architect Seeks—Attractive, intelligent, sensuous lady, 45 plus, for successful relationship. Note/pix. 3190 ☒

A Playful Me—Sexy, bright, pretty, slim, shapely, large hazel eyes, successful, 40s, formerly married, culturally sophisticated, loves the outdoors. Seeking warm, successful, intelligent, passionate, somewhat unconventional guy for good times. Note and photo. 3170 ☒

Distinguished, Sophisticated Widower—No children, 68, 5'11", 215, brown-grey hair, hazel eyes, nonsmoking/drinking, JD/MBA, retired general. Age unimportant. Note/photo, please. 3158 ☒

Ready To Fall Hard?—Gorgeous blond, long hair, green eyes, 40s, 5'6", size 6, seductive voice, delicious personality, would love to "go steady" with one accomplished, handsome, confident man, 48-58. Please send photo; ankle bracelet optional. 3151☒

Handsome White Male—32, blue eyes, athletic, investment banker with gentle edge. Enjoys sunsets at beach to laughter at dinner. Seeks smart, sophisticated, pretty woman, 26-35, Catholic/Wasp, nonsmoker with strong family values. Note/photo, please. 3194 ☒

Beautiful Teacher And Fitness Expert—Slim, blond and feminine. I enjoy running, theater, movies, dining and long walks. Looking for ideal mate, 35-45. Jewish preferred. LI. 3161 ☒☎

Attractive Teacher—Female, white, sincere, loyal, loves animals, seeks a good man for the long run. 60 plus. 3166 ☒

City And Country—Fireplaces and tennis. Male seeks 50ish female Wasp. 3187☒

Self-Employed White Male Sought—40s, by Japanese lady, 45. Photo. 3169 ☒☎

Aquarian Man, 48—Seeks Libra/Scorpio playmate to celebrate Valentine's Day forever. 3139 ☒☎

Widow Of Doctor—(Jewish, not religious), wishes to meet sophisticated physician or attorney, 70-75, for friendship, to enjoy NY and travel. 3141 ☒

Cut Above - Upscale Male, PhD, 59—Blond/blue, tall, trim; loves travel, arts, stock market. Seeks former model/dancer type with great legs. Photo/note. 2340 ☒

Attractive, Empathic—Professional Jewish woman seeks male counterpart, 60-65, for life enhancement. 3150 ☒

MD—34, seeks smart, sweet, thin, blond?, 20s, for love, maybe marriage. 3191 ☒☎

One-In-A-Million—Energetic, romantic, handsome, fun Jewish male, 55, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 3203 ☒

I'm Doing This For My Brother—Because I think he's a great guy. He's a caring, responsible, nonsmoking, handsome, fit and lovable guy, 5'9", in his late 30s, looking for a tenderhearted, pretty, slim Jewish female, 25-35, to share his life, love of travel and strong interest in Jewish history and culture. He's financially secure, has a good civil service job, lives on his own in a wonderful apartment and comes from a stable, loving family. He looks forward to hearing from you. Note and recent photo appreciated. 3172☒

Pretty, Feminine, Blue-Eyed Blond—5'4", 118 lbs, 38, seeks a good-looking, smart guy, 30-50, 5'7" or taller, with a good job, sense of humor and heart. Photo/note. 3188 ☒

West Side Woman—With a country heart. Attractive and contemplative, single, Jewish (nonreligious) professional, 42, who loves humor, dogs, snowfall, good food, red wine, close friends and autumn leaves, seeks complementary male counterpart, 40-53, with a good soul and an open heart. 3134 ☒

Tall, Blue-Eyed—Seeks 5'7", dark hair, voluptuous beauty, 30-38. Photo. 3145☒☎

Good-Looking Millionaire—49, 165 lbs, green eyes, salt-and-pepper hair. You're 30 plus, 5'4"-5'6" and extremely sensuous and attractive - and look killer in a mini skirt. You enjoy dining out and travel to the Caribbean, and hopefully have had enough of museums and the opera! If this ad appeals to you, send a handwritten note specifically referring to this ad (and please exclude cliches like "I live life to its fullest!"), at least one great photo in your favorite outfit (absolute must), and phone number. 3196 ☒

Exceptionally Beautiful MD—Late 30s, 5'5", 115 lbs, Asian, with long hair, sophisticated, incredibly feminine, seeking successful man. Photo/note. 3182 ☒

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The last day you can take advantage of this offer is Feb. 8 at 4pm.

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MARY ANN MADDEN #963

NEW YORK MAGAZINE COMPETITION

I met him in the east and twice he brought me flowers.
We walked alone and often. Sometimes we walked for hours.
We stopped to sip May wine. He undertipped the waiter.
And then of course came the divorce. But that was some time later.

Above, dud poetry. Competitors are invited to compose similarly flat verse; it may rhyme as well as scan but should lack all emotion. Limit six lines, please.

Results of Competition 960, in which you were asked for familiar names or phrases altered by a one-letter substitution.

Report: *Boom.* We should have included a short definition, don't you think? For one thing it would vary the verbatim. Speaking of which: Hell hath no furs. Losing my mink. *You've Got Bail. Torched by an Angel.* Love me or lease me. All hype abandon. *A Tale of Two Cuties.* He who hesitates is last. Plus, Wife for life, love/live/lave, mall/ball/hall. And, the bottom of the scale: Pee for see. Leak for leap. Barf for bark. Enema for enemy. Snot for snow. Poop for poor. Thanks for these. Love your cat.

First Prizes of two-year subscriptions to *New York* to:

Later Today. It's like *Today,* only lamer.
Dale Hensley, N.Y.C.

"Nothing of him that doth fade,
But doth suffer a sex-change
Into something rich and strange."
J. Bickart, N.Y.C.

And a good Time was had by AOL.
Susan Kelz Sperling, Stamford, Conn.
also prize to: Chris Doyle, Burke, Va.

Runner-up Prizes of one-year subscriptions to *New York* to:

New York, the City That Never Sweeps
John Falxa, N.Y.C.

Rest in place.
Mary Jane Gore, Charlottesville, Va.

Boys will be boss.
Lucy Oblonsky, Hockessin, Del.

And Honorable Mention to:

Come bark, little Sheba.
Joseph Emanuele, Forest Hills, Pa.

Ego donor
Barbara Young, E. Windsor, N.J.

Your tiny hind is frozen.
Jonathan Paul, Garrett Park, Md.

I'm O.K., You're O.J.
Steve Biasi, N.Y.C.

"The first thing we do, let's bill all the lawyers."
Elaine Stallworth, New Port Richey, Fla.

"These are the mimes that try men's souls."
Fred Buffa, Staten Island

That which does not kill us makes us stranger.
Lisa Cooney, Woodbridge, N.J.

"Macbeth hath murder'd sheep."
Peri Crystal, Scarsdale, N.Y.

"A horse divided cannot stand."
Kevin McLoughlin, LaMesa, Calif.

"O give me a home where the buffalo room."
Molly Graizzaro, Dumont, N.J.

Moocow on the Hudson
Cece Trachy, Westfield, Mass.

A miss is as good as a mlle.
Raymond E. Benenson, Niskayuna, N.Y.

Loser surgery
Lindsay Helmrich, Kansas City, Mo.

Love me, love my dom.
Nicole Leary, Winnetka, Ill.

"How many roads must a man walk down before you call him a map?"
Dot Edwards, Galena, Mo.

"I get high with a little hemp from my friends."
Kim Brigham, Lincoln, Mass.

The better the day, the better the weed.
Elizabeth Merkler, Manasquan, N.J.

"Hark, Hark! the nark."
Patsy V. Felmet, Wintersville, Ohio

"Dread a Little Dream of Me"
Debra Jane Berberich, Medford, N.Y.

Heavyweight chomp Mike Tyson
Mike Reiss, Los Angeles, Calif.

"Who ate these people?"
Mary Olson, Springfield, Va.
similarly: Leonard Greenberg, Sterling, Va.

"The truth shall make you fret."
Dorothy Darrow, Ramsey, N.J.

"The truth shall make you flee."
Frank B. Lewis, N.Y.C.

"I am Wotan, hear me roar!"
Joel Darrow, Ramsey, N.J.

Bebe Netwirth
Eric Levin, N.Y.C.

"You deserve a bleak today."
Susan Peterson-Wisnewski, Bayville, N.Y.

"How do you solve a problem like mania?"
Larry Snyder, Delray Beach, Fla.

"Don't scoot until you see the whites of their eyes!"
Barry S. Gillman, East Brunswick, N.J.

Just Short Me
Edmund Conti, Summit, N.J.

Billable hoors
Tim Smith, Brooklyn
similarly: Eric Bernard, Washington, D.C.

No men are herpes to their valets.
C. C. Moynihan, Loudonville, N.Y.

All-new state-of-the-Ark equipment.
Dion M. Murphy, Auckland, New Zealand

Don't throw the babe out with the bathwater.
Howie D.Priebe, Meriden, Conn.

Anything you lay can and will be used against you.
Tymara Gates, Chevy Chase, Md.

Three Senors in Concert
Steve Holtz, Seattle, Wash.

Hostile makeovers
Arnie Danoff, West Pam Beach, Fla.

"The Farmer in the Deli"
Mordecai Zucker, M.D., Far Rockaway, N.Y.

Jack and Jill ran up the bill.
David Beck, M.D., Westport, Conn.

The Prisoner of Zelda
Estelle S. Reisner, Meadville, Pa.

Anna and the King of Spam
Josephine Lume, Maspeth, N.Y.;
David Eisner, N.Y.C.

L'etat, c'est Mom.
Denise Reiss, Los Angeles, Calif.

PMS Pinafore
Brooke Minges, Battle Creek, Mich.

Love! Velour! Compassion!
C. Diamond, Philadelphia, Pa.

In one bar and out the other.
Fred Koven N.Y.C.

"I went to be alone."
J. M. Tribelli, N.Y.C.

The Cider House Rubes
William Faith, Stanton Heights, Pa.;
Cindee Leo, N.Y.C.

Nothing is certain but death and faxes.
James Fuhrman, West Hollywood, Calif.

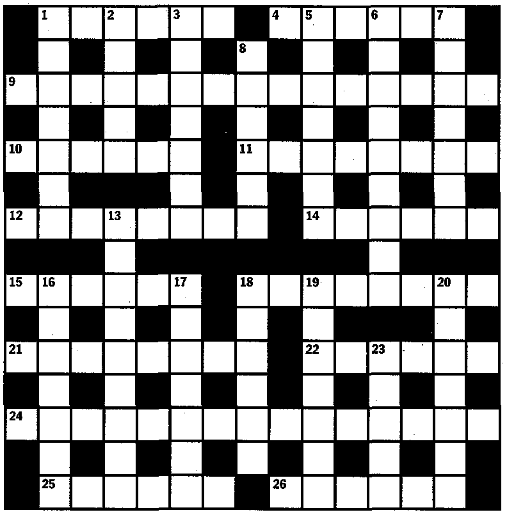
"God be merciful unto me a winner."
John M. Cox, N.Y.C.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 963, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS.** Entries must be received by February 18. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the March 20 issue.

The 'Guardian' Crossword

ACROSS

1 Tough guy's writer, our 25's border solution. (6)
4 Setter's turn to put on in his time. (6)
9 25's in the distance: we return with junior officer, a blade, among trees. (1,8,2,4)
10 24 when it came out here made it safe. (6)
11 Refuge for model taking time off in a trunk. (8)
12 Rearranged pack didn't walk well. (8)
14 Change of tense, up and down. (6)
15 Sweet, perhaps: 25's death was in the most of it 4. (6)
18 Delays what they do to convicts? (8)
21 Publish an order for Gump role. (8)
22 See 18 down.
24 25's dissertations about wandering Byelorussian—bye-bye! (3,3,4,5)
25 Sterne's translator was important. (6)
26 See 18 down.



DOWN

1 Hot like the thought of the Jabberwock slayer, and touchy. (7)
2 Old-fashioned behavior, —— the pity. (5)
3 Educational establishment which in Scotland is kept by Eleanor. (3.4)
5,16 Original sequel to 25's work, using little of others, referring to . . . (2,5,3,4)
6 . . . passing note from table held off. (5-4)
7 Skullcap (shorter version) may return, being left in this country first. (7)
8 Note: see where the flowers are, like Keats's peonies. (6)
13 Release mother and child on the square. (9)
16 See 5.
17 English church for American would make this old drunk quiet. (7)
18,22,26 25's informed about fellow crazy about Granny—fellow and Granny one? (3,3,3,3,3,3)
19 Big beast goes a little way round a flier. (7)
20 Herb, an Arsenal player, its leader. (7)
23 They are hard—a Pole is sick. (5)

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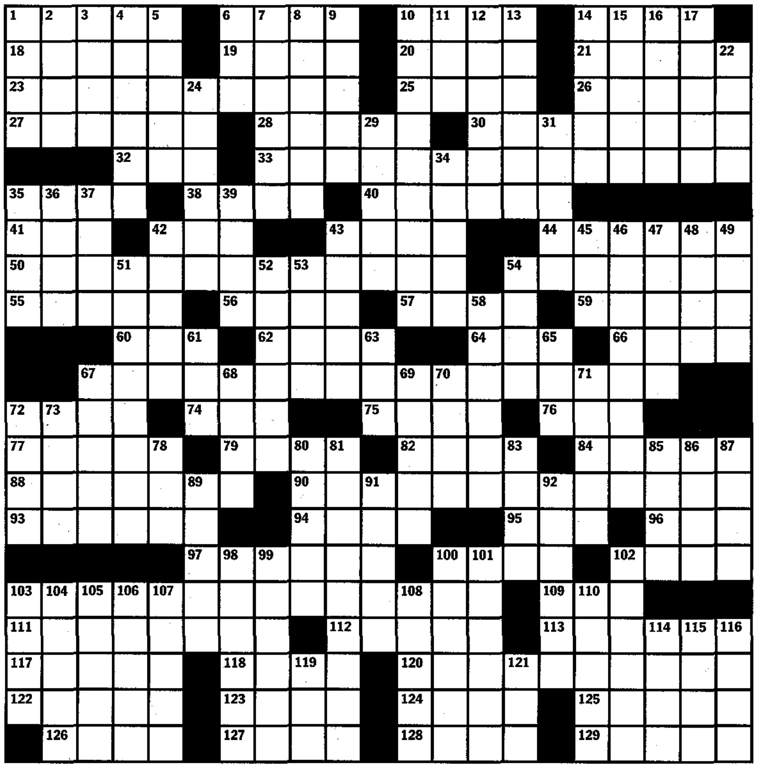
'Love Report': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Communications channels
6 Teasdale or Delano
10 Metered vehicles
14 Memorable Foxx
18 Hockey infraction
19 Beseeched
20 Jazz trumpeter Al
21 "Mrs. —— Goes to Paris"
23 WHO (1941 film)
25 What George couldn't tell
26 Jigsaw-puzzle unit
27 Marinara ingredient
28 Ancient Greek physician
30 Fragile
32 Late-mode: prefix
33 WHO (1966 film)
35 Frog's acquaintance
38 Wood distortion
40 Least nasty
41 Samovar
42 Internet-access co.
43 Mischa of old movies
44 Seer at Delphi
50 WHERE (1957 film)
54 One more
55 Texas tourist stop
56 Galba's predecessor
57 Recipe amts.
59 Schoolboys' jackets
60 Be nosy
62 Faucet word
64 GOP voter
66 Commedia dell'——
67 WHEN (1993 film)
72 Zhivago's love
74 Alfred E. Neuman's magazine
75 Outward image
76 Pep-squad shout
77 Like a gorilla
79 Audio-impaired
82 Winery tubs
84 Part of M-G-M
88 Demented ones
90 WHY "By ——" (1961 film)
93 Affectedly proper
94 Pressing need
95 Frank McCourt autobiography, 1999
96 Plus
97 Lump of gold
100 Historian's subject
102 Plate scrapings
103 WHAT (1959 film)
109 Knight's title
111 Spartan's foe
112 Printed copy, for short
113 Should it happen that
117 Middays
118 Posh car
120 THE RESULT (1989 film)
122 Aladdin's mentor
123 Reclined
124 Suffix for confer or refer
125 Shampoo procedure
126 Faxed
127 Bed rail
128 Arlene of the screen
129 Keats's "—— Melancholy"

DOWN

1 Catcher's glove
2 Sonic feedback
3 See 65-Down
4 Away from the shore
5 Semiprecious stone
6 Undercover agent
7 Kin of vinegar
8 Make innovations
9 —— Rogers St. Johns
10 Most risky
11 Feel out of sorts
12 Horse's headgear
13 Bessemer products
14 Fast-paced
15 Novelist Jong
16 Anticipate fearfully
17 Authoritative pronouncements
22 Appear to be
24 Musical style of the '50s
29 Boredom
31 Divulge a confidence
34 Land measurements
35 Star-Kist staple
36 Kind of vaccine
37 Paul who wrote "My Way"
39 Greenspan of the Fed
42 Idolize
43 Benito's ally
45 Caviar, essentially
46 Fastens on
47 Routine task
48 On loan
49 Gaelic language
51 Stress on words
52 Ebb
53 Ending for buck
54 "Just ——!" ("Be right with you!")
58 Right away!
61 Turkey Day serving
63 Switch to low beam
65 Daily, with 3-Down
67 Bandsman Lopez
68 Gallivants
69 "Separate Tables" star David
70 Type of tide
71 Christens
72 Gooseneck, e.g.
73 On —— with
78 Isn't out of
80 True up
81 Vanguard
83 Mach 2 planes
85 Ivan the Terrible was the first
86 Pulitzer musical of 1996
87 Bettor's consideration
89 Grammy-winner Lauper
91 À —— santé
92 Audits a lecture
98 Stu and Mo of Arizona politics
99 Affable
100 Vicious tropical fish
101 Carry —— (still feel love)
102 Prized flower
103 Snake's tooth
104 Oklahoma Indians
105 Arles's river
106 African republic west of Nigeria
107 Map within a map
108 Raised
110 Lead-in, familiarly
114 Top-notch
115 No great shakes
116 50-Across
119 Sinatra's third
121 Sniggler's catch



Solutions to last week's puzzles appear on page 172.

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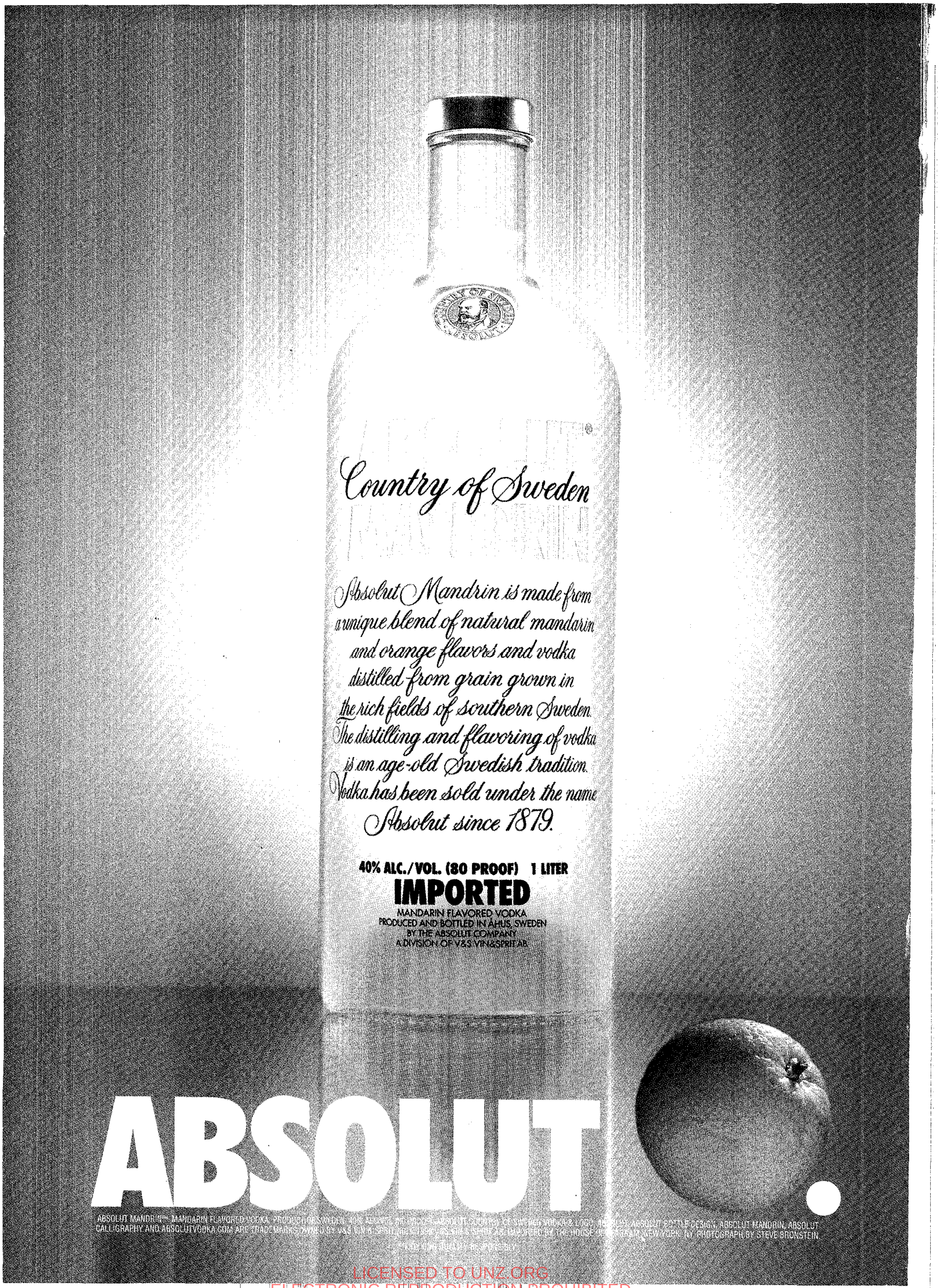
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